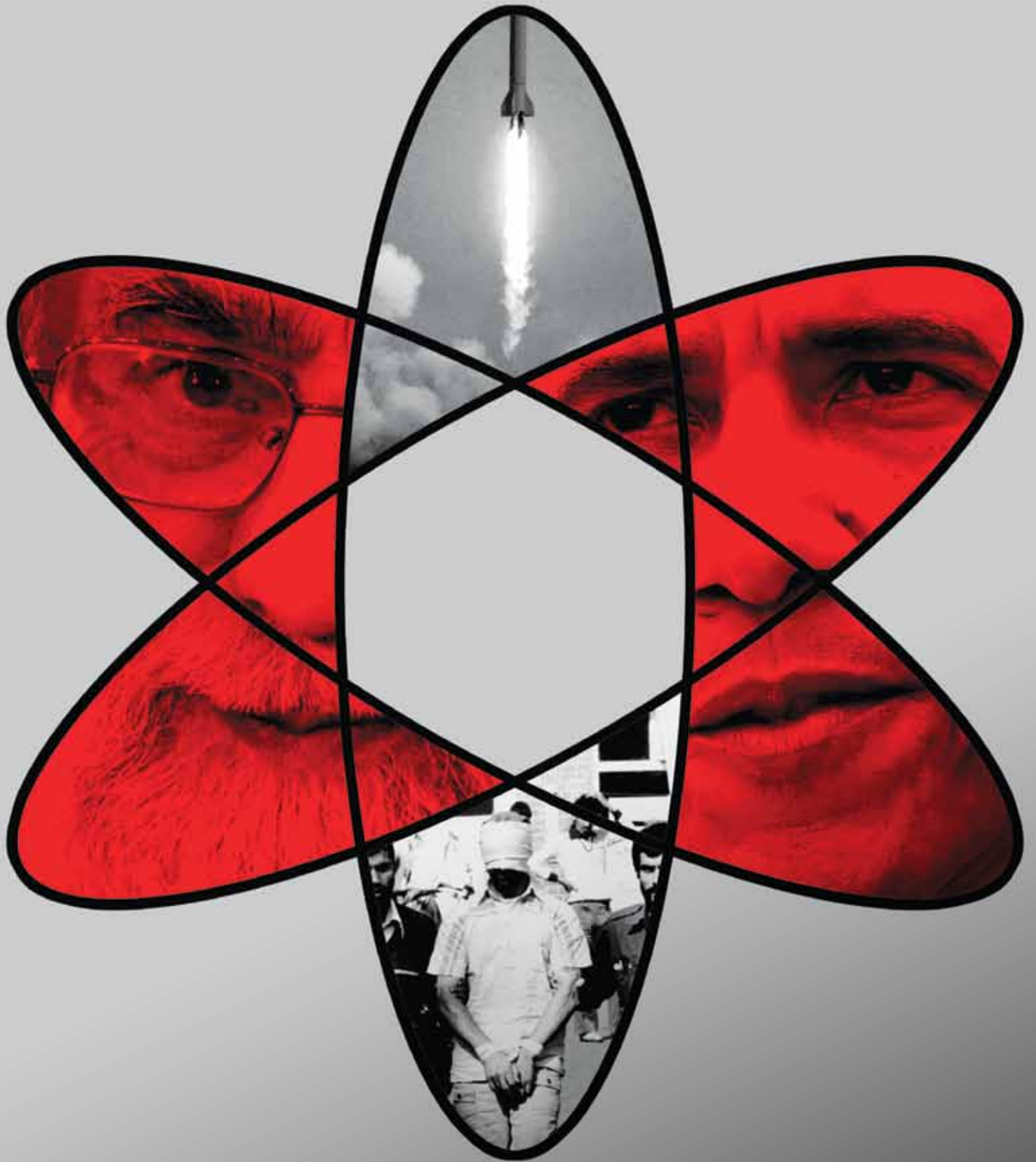
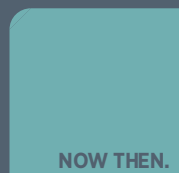




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JOE MAGEE | CITIZENS ADVICE | JAMES YORKSTON
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EDITORIAL

We're back in print after our yearly January break and very pleased about it too. This month we are featuring the illustration of Joe Magee (interview on p37), who regularly does editorial work for The Guardian, Time, Nature and comedian Bill Bailey.

Elsewhere, we've got interviews with Andy Buck, Chief Executive of Sheffield Citizens Advice (p12), singer-songwriter James Yorkston (p46) - talking about his new album as part of the Yorkston/Thorne/Khan trio, which we are bringing to Sheffield on 21 February - and Sam Hutchinson, producer of local comedy panel show A Little Bit Racey. I'd also strongly recommend you read Ben Dorey's Sound piece on David Bowie, which really hit home for me.

We are playing around with some new page formats this month, including this opening page spread, the Favourites section, the back page and a new Stage section. Please give us your feedback so we can continue to improve the magazine. The best way to do this is probably over Twitter or Instagram - @nowthenmag.

As well as building this month's mag, us lot at Opus have been working to get the Festival of Debate 2016 spring season confirmed. We have over 20 events confirmed for March, April and May, including keynote speakers, workshops and panel discussions. Read all about it on page 35.

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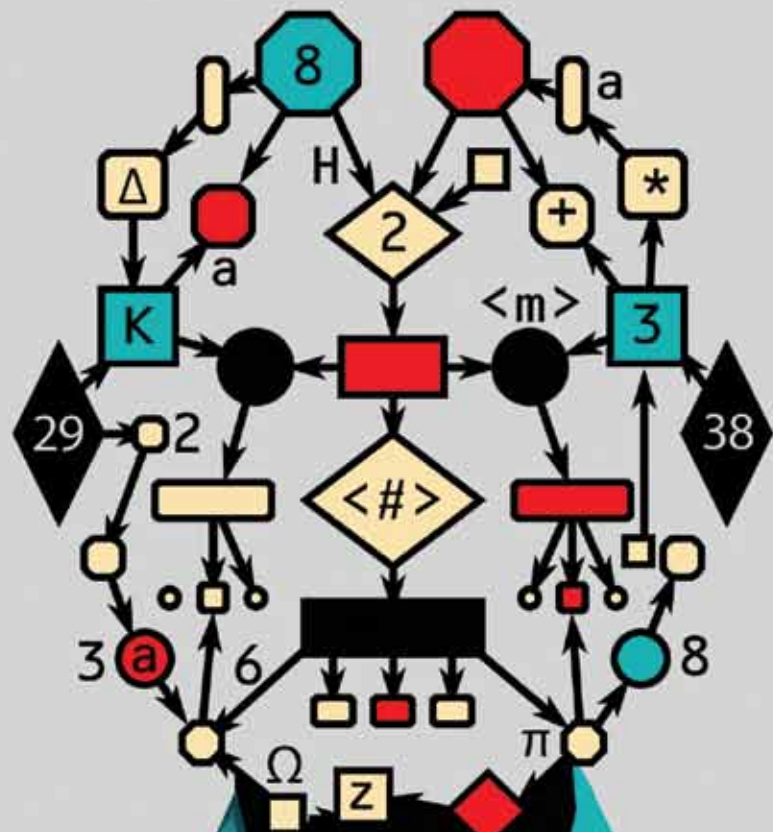
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LOCALCHECK

WHEELS ON THE GROUND

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Sheffield is an 'outdoor city', the City Council insisted in a recent report. But in the past, walking, cycling and kids 'playing out' was much more the way of life. Transport planning is focussed on keeping motor vehicles moving, yet many households have no car. UK air quality already breaks EU limits, but the government wants to relax pollution limits, and in England we spend only £6 per head annually on cycle initiatives. Their talk about sustainability sounds like hot air.

In Sheffield cycling is growing, but from a very low level. It's not hard to see why it's regarded as dangerous. Every year there's a new rash of cyclists killed or injured. Tram tracks pose one danger, regardless of cycling ability and experience. CycleSheffield urges people to report incidents at tramcrash.co.uk, so the campaign group can pressure for adequate cycleways alongside trams. More recent planning disasters include cycleways on the outside of parked cars (for example, on Mowbray Street), and Clarkehouse Road cycle lane, where cars can park after 9.30am. When Sainsburys opened in Hillsborough last year, getting there by bike was described by CycleSheffield's Matt Turner as "almost comical". Now the tram train is arriving, linking Sheffield and Rotherham from early 2017, but with no cycle carrying facility. It's possible that tram trains will partly replace existing trains, actually reducing options for travel with bikes.

But it's not all bad news. Since last year we've gained many 20mph speed limits, a cycle parking hub at the station, the Sheffield ByCycle hire scheme at University sites (available to all from £1 per hour, sheffieldbycycle.co.uk), and a new online guide, Sheffield-CycleRoutes.org. The Council's web page on cycling is very good, which shows they are listening and trying to improve, and last year's all-party Cycling Inquiry was unique among the big UK cities.

New quality cycle routes from Portobello Street to Leopold

Street and from Victoria Quays to Paternoster Row are under consideration in 2016. This is a sad contrast to the City Region Local Enterprise Partnership, which plans to spend £670,000 in 2016-17 on a Meadowhall car park extension as almost 19% of its 'Sustainable Transport Exemplar Programme'. Sheffield also has a Cycle Forum, although attendance seems deliberately restricted to stop it being flooded by special interest groups - cyclists, for instance.

So it's a mixed picture, but with more infrastructure like cycle lanes separated safely from motor traffic, more elderly, young and less agile people will take to their bikes, and it will be healthier to be out and about on our streets. Evidence shows that 'liveable' streets are those with lower levels of motor traffic, where people feel a sense of community, make friends and chat with neighbours. If you've seen what a heavenly contrast it is to walk or cycle in Holland, or UK cities like Bristol, you'll know Sheffield has a long way to go, but it's moving on up.

Changes in Council attitudes can be attributed in part to the dedicated campaigning of CycleSheffield, which urges planners to see the city centre as a destination, not a through route. Chair Matt Turner says, “We must show that the people of Sheffield want to see a city where everyone has the freedom to ride a bike, where our streets are safe, attractive places to be, and that this is the popular view, not that of a small minority.” Let’s hope that 2016 will be the year that we all start to breathe more easily.

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cyclesheffield.org.uk
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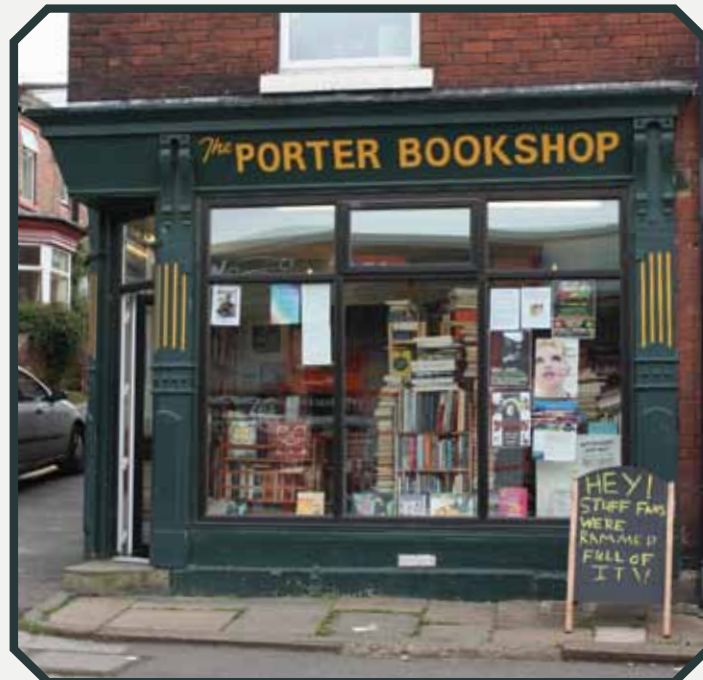
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TRIDENT

DECISION TIME

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Can peace be achieved by two men, each with a loaded gun, a nervous finger on each trigger? Will fear of mutual destruction safeguard security? Is that peace?

Clearly there are risks. If a hand appears to twitch it may be better to fire first, before it's too late. If we agree this highly charged stand-off is dangerous, how can we put the guns down? Trams could partly replace existing trains, actually reducing options for travel with bikes.

Britain's four nuclear powered submarines each carry eight missiles with a range of 7,500 miles. Every missile can carry 12 nuclear warheads, each eight times as destructive as the bomb dropped on Hiroshima. The Prime Minister would authorise a Trident launch via a secure communications network. On reaching space, guidance systems would deliver missiles to pre-programmed targets. Whilst many believe no sane person would 'press the nuclear button', it was claimed in 1990 that if UK forces were attacked with gas in Iraq, they would retaliate with "battlefield nuclear weapons".

Submarines are built at Barrow-in-Furness in Cumbria and stationed at Faslane, Scotland. Around 600,000 people live in Glasgow, only 28 miles from the base. Nuclear warheads built in Berkshire are regularly transported for hundreds of miles on UK roads. Incidents and accidents have been shown to occur frequently.

Because Trident will wear out by 2030 and submarines take 17 years to develop, Parliament will vote on Trident early in 2016. David Cameron favours full replacement and Jeremy Corbyn opposes it, but opinion is not split along party lines. The Scots gave an overwhelming mandate to the SNP at the General Election and they oppose Trident. Fearing for members' jobs, some trade unions support replacement, whilst Green MP Caroline Lucas has argued that "investing £100bn wisely could create two million new jobs, compared to 7,000 with Trident".

Almost £5 billion has been spent before Parliament's final vote. Costs have risen to £41 billion according to a recent government review. Lifetime servicing cost estimates are £142 billion. For comparison, £100 billion would fund all A&E services for 40 years, the building of 1.5 million affordable homes or tuition fees for four million students.

Former defence minister, James Arbuthnot, favours renewal, but indicated "a steady decline" in his confidence in nuclear deterrence post Cold War. "It's not an insurance policy, it is a potential booby trap [...] Nuclear deterrence is essentially aimed at states, because it doesn't work against terrorists."

I have listened first-hand to survivors of Hiroshima and

Nagasaki, 'the Hibakusha', and cried as women from the Pacific Islands spoke of their deformed, short-lived 'jellyfish' babies, caused by nuclear weapons testing. As Princess Diana named the first Trident submarine in 1992, I stood feeling helpless, wondering if I should bring children into this world, hoping this would be the last generation of nuclear weapons.

Arguments continue about multilateral versus unilateral nuclear disarmament, with some moderate success on non-proliferation but little on disarmament. Lib Dem MP Sir Nick Harvey said of the Non-Proliferation Treaty, "Very few signatories [...] can have imagined that by 2015 so little progress would have been made."

Are there other reasons for the lack of progress? Tony Blair said of Trident that "the expense is huge and the utility [...] non-existent in terms of military use," but concluded that giving up Trident would be "too big a downgrading of our status as a nation". In a time of 'austerity', is this a sensible, necessary use of money and resources? Seeing pictures of emaciated children in besieged towns in Syria, I find myself wondering again why we can find money for weapons but not for hospitals.

In 1983, Lieutenant Colonel Stanislav Petrov refused to report a supposed US nuclear attack on the USSR, believing the detection system had malfunctioned. He was right, and his decision may have saved millions of lives. In considering the renewal of Trident, remember the risks, question the terms of debate, know that possessing nuclear weapons is not cost free, and understand that a tiny fraction of the weapons we have could plunge us into nuclear winter.

Annette Taberner



CRIME

THATCHERISM AND THE '1980S CRIME WAVE'

.....

The recent election of Jeremy Corbyn as Labour Party leader provoked a rash of headlines and images on the web relating to his political stance, his PMQs clash with Margaret Thatcher and the warning that we'd be heading back to the 1980s. For some of us, those interested in political history and the ways in which social and economic policies unfold over time, we were already back in the 1980s, and finding the period an absolutely fascinating one. The parallels with today are striking. Debates about the right to buy are again on the agenda, the spectre of statistics being 'reclassified' (the focus now on child poverty, rather than unemployment) has been raised, and, as ever, there is a push to reduce our social security spend.

As part of an Economic and Social Research Council project at the University of Sheffield, a small team of us explored the impact of 'Thatcherite' social and economic policies on crime. Why crime? Crime rates are the result of something going wrong, somewhere, so if we change our underlying economic philoso-

reduce crime. But by cutting back on the amount each individual could claim, the policies actually helped to increase crime.

Thatcher allowed council tenants to buy their own council homes, dubbed the right to buy. The housing stock which people wanted to buy (mostly low-rise houses) was sold off, leaving councils with the more expensive and less desirable high-rise flats, in which they were required to house people who were homeless. Over time, these high-rise flats became places where councils housed those people with the greatest social and economic needs and where there were few jobs. Those who could leave got out, leaving communities in which few people knew each other, few had a stake in society, and where crime was an obvious, or only, option for many. What this did, slowly, was to make some former council estates become places where property crime was much more common. On top of this, the introduction of school league tables meant that head teachers were incentivised to exclude unruly children, because they

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"THE PARALLELS WITH TODAY ARE STRIKING"

.....

phy from Keynesian support for the welfare state towards free market policies, as we did in the 80s, crime will emerge as an issue which needs to be dealt with. Maybe not immediately, but at some point down the line.

We have identified four policy areas which were altered to varying degrees during the 80s. None were related to the criminal justice system, but each did something slightly different to crime. Early on, Margaret Thatcher embraced a new economic philosophy in which support for nationalised industries was cut. This resulted in huge increases in unemployment. The official count of unemployment reached 3.5 million, but this is still disputed because the ways in which unemployment was counted changed numerous times, all of which lowered the count. Our analyses have suggested that not only is property crime strongly related to unemployment, but that during this period the relationship got stronger. The economic policies which drove up unemployment also helped to drive up crime rates.

Another thing which the Conservatives did was to try to cut social security spending. In reality, the spend went up, and this was related to the increase in unemployment. What our research suggests is that by spending more on welfare benefits, one can

would drag down the average grade. But excluded children do not disappear. They hang around near their homes, getting into trouble and, we think, helped to fuel the idea of 'anti-social behaviour'.

All of these processes took many years to unfold. Thatcher came to power in 1979, promising more law and order, but left in 1990 with soaring crime rates and some huge social problems, such as a large pool of injecting drug users, concentrated in particular communities (almost always the poorest ones), which have proved hard to tackle ever since. Like that period, the current use of officially recorded statistics will prove central to debates over cuts to welfare payments, measures of economic and social need, and to how these are related to one another and to crime. Whilst crime looks to have fallen since the mid 90s, we need to explore why it went up in the first place. It may not stay down forever.

Stephen Farrall
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CITIZENS ADVICE

MAKING A DIFFERENCE

Around 40% of the British population will be in touch with Citizens Advice at some point in their lifetime, a staggering statistic when you consider the wide range of services they offer - everything from benefits and debt advice to housing, employment and immigration support, most of which is provided by committed volunteer advisors.

Sheffield Citizens Advice and Law Centre is one of the biggest Citizens Advice organisations in the UK, serving over 20,000 people each year, and was formed by a recent merger of various advice services across the city. Andy Buck had a hand in setting up one of its predecessors, Fox Hill and Parson Cross Advice Service, in the late 80s, but returned to Citizens Advice after working for the NHS to take up the position of Chief Executive in 2014.

What's the history of Citizens Advice in Sheffield?

We can trace the history of independent, voluntary sector advice in the city at least as far as the 70s. Advice was in very good part born out of community action and, to a degree, political action. Sharrow and Pitsmoor Citizens Advice Bureaus, for example, are among our predecessors - you can trace their history back in that way. From then onwards there was a growth of small advice organisations in the city, and during the 80s, 90s and into this millennium, there were various comings together of those organisations, sort of mini mergers. In October 2013, before I was involved with this, there was a 12-way merger to create Sheffield Citizens Advice and Law Centre, to take responsibility for all of the services provided by all of those predecessors.

How is Sheffield Citizens Advice funded?

We've got 40 or so funding streams, some big and some much smaller. The funding we get from the Council is the bedrock. We then get funding through the Money Advice Service for debt advice. We have got three National Lottery funded projects. We also provide independent mental health advocacy services, which is distinct from the advice services that we provide.

Is there a tension between receiving that amount of government funding and being critical of government policy?

Well, we're very clear that we are an organisation that will research what is happening in social policy and will campaign accordingly. In 2014, we published a report about benefit sanctions, which was drawn from the experience of our staff working with clients who'd experienced sanctions. We described in that report the very significant failings of the sanctions system, and then, for example, our report was used by Paul Blomfield MP as the basis for a parliamentary debate he called about sanctions. We don't feel constrained in playing that role by the fact that a good part of our funding is sourced from public funding.

Shouldn't all of the work that Citizens Advice does be funded and delivered by the government?

Our independence and impartiality is absolutely crucial. People who come to us for help can be confident that they'll get a service that's free, confidential and impartial of government, and indeed of other agencies with which we may need to interact. If what we were doing was being delivered by

sanctioned, which they aren't currently.

Absolutely. The idea that we punish people by imposing real hardship on them is just inhuman, hardship that includes the inability to feed oneself and one's kids. We don't punish people in prisons by starving them, so why are we punishing people who allegedly have transgressed the benefits system with hunger?

It also makes no economic sense, because those people are then left relying on government funding for food banks, for example.

No, it doesn't make any economic sense whatsoever. What makes economic sense is enabling people to get back on their two feet and to find ways out of poverty. Poverty costs in many hidden ways. It's not in our collective interests, as a community, to have people facing such dire poverty, in the short term or in the long term.

What sort of challenges does Citizens Advice face in the near future?

We will continue to see many people finding the welfare benefits system, debt, housing, employment, discrimination and immigration really challenging in their lives, so the need for the help that we provide simply is not going to go away, as much as we would like it to. So an absolutely critical challenge for us is how we meet that continued high level of need and demand, and that of course is in part dependant on protecting and sustaining the resources that we've got. It means trying to cling onto as much of the money as we can, and therefore our paid staff, and continuing to recruit, retain and support our

"POVERTY COSTS IN MANY HIDDEN WAYS"

government, national or local, it would inevitably be the case that people's confidence in it would be different. Some people simply wouldn't go there for the help they're asking for.

How does Citizens Advice interact with other organisations and services in the city?

Let's use asylum seekers and refugees as an example. We - particularly in light of the recent, very sad closure of the Northern Refugee Centre, which has created a bit of a vacuum - are now working with several other organisations - ASSIST, South Yorkshire Refugee Law and Justice, Voluntary Action Sheffield, City of Sanctuary Sheffield, The Red Cross - to link our services together, so that we are each really clear about the particular help and support that we can offer to people, so that we've got much better channels for people being signposted or referred between those different services.

You recently secured some funding to offer advice through food banks in Sheffield. How will that work?

We're going to train food bank volunteers, so they can develop their knowledge and skills - not to give advice, but to identify when people may need advice - and we will have advice workers based in at least eight food banks in the city. We know that we're reaching people through that route who would find it very hard to reach us, particularly because the food bank is a point of last resort, and when you've reached that point of last resort, accessing other help is really difficult.

One of the recommendations you made in your sanctions report was for people to be given a warning before being

fantastic army of volunteers.

How can people get involved and help out at Citizens Advice?

We always like to hear from people who would like to volunteer with us. People need to bring a desire to help people through the services that we offer. They need to bring a willingness to dedicate a fair chunk of time to volunteering with us. And of course, people need to get to grips with the benefits system, the debt system, because it's about that they're going to have to advise people.

We've got young people, students, retired people, people who have spent a lifetime involved in community activism, retired NHS consultants - this extraordinary mixture of people. We're far more interested in people's competency and skills than in their formal qualifications.

Sam Walby

If you want to support Sheffield Citizens Advice, you can volunteer, donate or join their 'Friends Of' scheme.

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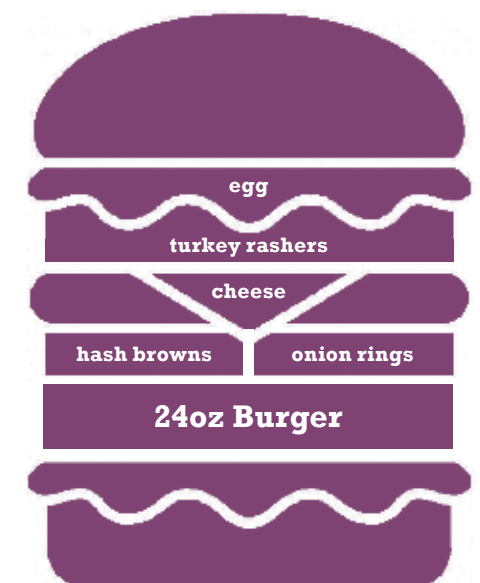
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FOOD

GOING JAPANESE

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There is so much to like about Japanese food, from the artistic precision of sushi, with its vibrant colours and freshness, to the flavours of an earthy umami miso soup and the combination of textures with crisp tempuras, soft noodles, sticky rice and silky tofu.

In Sheffield we are lucky enough to have a decent choice of Japanese places to eat at, from sushi served by conveyor belt at Sakushi to the theatre of teppanyaki at WasabiSabi and bijou traditional dining at Yama Sushi. We spoke to Tomo Hasegawa from Edo Sushi on High Street and Stuart MacFarlane from Koko on Ecclesall Road to learn more about the joys of Japanese food.

What are your favourite Japanese dishes?

[Tomo, Edo] Natto, a traditional Japanese dish made from fermented soybeans with a mix of raw fresh farm egg and soy sauce with boiled hot white rice. It's

What should we try from your menu and why?

[Tomo] You should try the Godzilla roll. It's very tasty and one of our bestsellers, as is our simple salmon nigiri.

[Stuart] Apart from our favourites above, we would recommend our new dish, a ginger sea bass dish. We have combined our Sashimi-grade sea bass, cooked with a delicious ginger crust. The flavours are just right and are not overpowering.

What top tips would you share with home cooks trying Japanese cuisine?

[Tomo] Always use the freshest ingredients, whether it's raw fish or vegetables. Have some good Japanese rice and soy sauce at hand. JH Mann on Sharrow Vale Road is good for fish and Sushi Sushi in Barnsley is good for Japanese materials and ingredients.

[Stuart] We would recommend you purchase a decent rice cooker to get your rice to the fluffy/sticky texture

“ALWAYS USE THE FRESHEST INGREDIENTS”

something I used to eat every morning in Japan. I must say, it's one of those Marmite situations. You either love it or you don't.

[Stuart, Koko] Our favourite items are the kimchi roll and steak. The Koko kimchi roll covers all bases for taste. It's crispy, spicy and also has juicy marinated pork inside. Absolutely delicious. The Koko steak is served medium using only the best sirloin steak. It is served with a creamy wine and garlic sauce mixed with soy and a few other Japanese ingredients.

Given the choice – noodles or rice?

[Tomo] Good quality Japanese rice. You can really taste the difference and it's more of a staple food that you eat with other dishes, at home almost every day and in restaurants.

[Stuart] Japanese sticky rice is simply the best rice. It's the only rice I will eat. We also love noodles, but it has to be traditional buckwheat soba. They are hard to come by in the UK. Luckily we serve them at Koko.

you need for sushi. A very sharp knife is a sushi chef's best friend. For home use, we would recommend you get a good sharpening stone to make your current knives as sharp as possible. When buying fish, check the freshness on the full fish by making sure the gills are still bright red, the flesh is still responsive and the eyes are clear.

Where do you like to go for Japanese food in Sheffield?

[Tomo] It is always Edo Sushi, but I am biased!

[Stuart] Sakushi, as it offers a great variety and is a great takeaway.

Ros Arksey
@Nibbly_Pig

edosushi.co.uk | kokoreastaurant.co.uk



SALMON TEMPURA WITH TERIYAKI SAUCE

Recipe by Edo Sushi

Serves 2

-

2 Salmon fillets, fresh, cut into 1cm strips

Plain flour

Cornflour

Salt & pepper

Vegetable oil

Teriyaki sauce

Boiled Japanese rice

Salad and pickles to garnish

For the tempura, you can buy a ready-made batter mix or make up a 50:50 mix of plain flour and cornflour, then add a little water until the mixture becomes a very light, gloopy consistency.

Lightly season the salmon fillets with salt and pepper, dust with flour and then coat well in the tempura batter. Fry or deep fry (180°C) in batches for 2-3 minutes until crisp and golden. Drain on a paper towel.

Once the salmon tempura is complete, heat some teriyaki sauce in a pan and lightly coat the salmon tempura in the hot teriyaki sauce on both sides. Slide onto a bowl of hot Japanese rice, drizzling the remaining teriyaki sauce onto the rice. Garnish with a fresh side salad and a few pickles.

Photo by Sara Hill

edo sushi takeaway



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WORDLIFE

HOSTED BY JOE KRISS

.....

Coming back into a dull February can always feel a bit like an anti-climatic rebirth. You've come from the warmth of Christmas and New Year related shenanigans into the cold, harsh light of failed resolutions, but the good news is that the event calendar begins to kick back into gear. We're launching our new event in Wakefield and have our first monthly Sheffield show back at Theatre Deli. Details below. Keep the submissions coming to wordlife@nowthenmagazine.com.

Joe
@WordlifeUK

.....

UNITY WORDS

24 Feb | 7pm | Unity Cafe Bar, Wakefield | Pay What You Can
Brand new spoken word night by A Firm of Poets and Word Life, featuring Louise Fazackerley, Rob Reed and Captain Black DJ set. Poetry workshop by Ralph Dartford and Matt Abbott beforehand. Info: hello@afirmofpoets.com

WORD LIFE - MUSIC SPECIAL

26 Feb | 7:30pm | Theatre Delicatessen | £5 (£4 concs)
Word Life returns with Helen Mort's latest project with flamenco guitarist Samuel Moore, Poeta. Also featuring Madeline Shann, Gevi Carver, Sarah Sharp and open mic.

VERSE MATTERS - INTERNATIONAL WOMEN'S DAY SPECIAL

3 March | 7pm | Mugen Tea House, The Hide, Scotland St | £3
Featuring Carol Eades, River Wolton and open mic.



Interested in performing or writing something for Wordlife? Contact Joe Kriss at wordlife@nowthenmagazine.com

Thread

The story is stitched inside you;
unpicking it will not remove the thread
that has two strands entwined:

the one that goes from next to then,
from Monday to Tuesday and year to year;
the other goes from anger to fear,
(through panic and guilt) and back again.

one carries detail; a restaurant table,
a forlorn journey home, the hair on your back
the other doesn't care for fact.
so when people and places and ages all change
it stays the same.

wherever the story enters in it pierces the skin;
inside are fine holes in every part including the heart
every word that you say, scene that you play
finds its own way in through an old opening
and joins the tale.

the task must be to split the thread;

the one strand has a certain ending

the other doesn't.

Mary Carr

Cold Expressions

Esther approached the bridge with her hands in her pockets and her head tucked into her scarf. Ahead of her she saw a man wearing a t-shirt and jeans clutching the top of the rail whilst watching the road below. Esther gasped as he lifted one leg and tried to climb over the parapet. He turned and looked in her direction then stopped. She dropped her stare to the pavement and when she reached him she looked up. "Are you okay?" she said.

The man mumbled something.

"What were you about to do?"

She heard him chuckle to himself. He shook his head. "To think I picked a time when no one would be here to see me."

Esther gave a weak smile. "Sorry to interrupt," she said. She noticed sweat patches around the armpits of his shirt.

The cold didn't bother her now, and she took her hands out of her pockets and positioned herself so that she could see his face, but he turned away. "If you're trying to do what I think you are then you shouldn't." She saw the man clench his fists as she spoke. "What's your name?"

"It doesn't matter."

A gust appeared, making Esther turn her face as pellets of water blew against her. She thought she heard the man say something but couldn't tell through the noise of the wind, and then the sound of voices made her turn around: three people on the other end of the bridge were walking towards them, laughing. She turned back to the man and saw that he was getting onto the other side of the parapet. She moved towards him, speaking calmly. "Okay. Don't tell me." She smiled, knowing he wasn't looking but hoping it showed through her voice. She crossed her arms and looked over the rail. A car passed underneath, scattering the water on the road. "Whatever you can't find here, I promise you that you won't find it down there."

"Maybe I will," the man replied.

He held onto the parapet without moving. She stared at his back and was too scared to move closer.

"I think you should go," he said. "I really don't want anyone to see this." He adjusted his feet slightly.

"Jump!"

Esther turned around. A boy in a beanie stood in front of a girl and another boy with his hands shaped like a megaphone over his mouth.

"Are you really going to jump off?" the girl shouted. She was holding the drawstrings of her hood and pulled them tighter.

Esther looked at her and saw her grinning. "If you're not going to help then please go." She turned back around and the boy in the beanie shouted again for the man to jump.

"Don't listen," Esther said. She leaned over the edge watching him and thought he resembled a grief-stricken sculpture. She wanted him to move or say something, but he did neither.

"Are you going to jump or what?" the girl shouted.

Esther looked back. "Stop, please."

"He's not going to jump," the boy furthest behind said, pulling his face warmer down.

"I don't even want to see him do it." The boy wearing the beanie laughed. "But at the same time, I don't want to miss it if he does." He glanced at Esther before looking past her. "Don't be a pussy," he shouted. "Jump."

"Stop it," Esther said. Her voice rose. "Leave, and let me to talk to him."

The cold pierced Esther's attention again, and she could feel it forcing its way over her skin. She watched the man's shirt blow against him in the wind. He had turned around as much as he could from where he was standing and looked at all of them. The boy and girl stopped shouting, and Esther looked at him. His shoes were tattered and she wondered why he hadn't worn another pair. His jeans were baggy, which she thought looked silly on his thin body, and she squinted at the faded graphic on his shirt and his unkempt beard. She felt a look of pity growing on her face as her stare reached his eyes. They were brown like hers. She locked her gaze with his and could feel him reading her expression. He looked away and jumped. Esther shielded her ears with her hands and stared at where the man was once standing, unable to hear the sound of him hitting the road.

Akeem Balogun
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STAGE

WAITING FOR GODOT

.....

Sheffield Theatres has kicked off 2016 with a month's rehearsals for its February production of Samuel Beckett's *Waiting for Godot*. We spoke to Charlotte Gwinner, Associate Director at Sheffield Theatres, about her upcoming production, the challenges of staging Beckett's most famous play, and why you should go and see it.

For people not familiar with *Waiting for Godot*, what can they expect from the play?

I think the play holds universality that means it can resonate with all kinds of audiences. It's a play that holds such incredible power to affect those who see it. Back in 1957, it was put on by a group of inmates in San Quentin State Prison and completely captivated its audience. They were brought to an incredible stillness by the performance. It actually inspired a theatre group to be set up in the prison that is still active.

I think almost anyone can relate to Beckett's portrayal of waiting or trying to escape from waiting, whether that be someone working a regular job or somebody who is about to die. It offers a particular truth about time and existence, so I think audiences can expect to identify with the play whilst also being challenged by it in that identification.

What is it about the play that made you want to direct it?

Waiting for Godot is a hugely challenging play to direct and I think that's what really appealed to me. It involves a lot of physical activity and the language and rhythm of the play presents a difficulty that I really have relished exploring in rehearsals. I first learnt what it was to be a director working on some Beckett shorts, so for me this was a bit of an apex, working on a play that does everything that really great play writing, in my view, needs to do.

What are the specific challenges of staging a play that is as well-known as *Waiting for Godot*?

I think you need to get the idea that you are obligated to do something unique off your shoulder from the start. If you come in with an idea of putting something on to the play or reinventing it, that would be a completely different approach and would involve a huge amount of editing, which we haven't had time to do. I'm more interested in 'doing the play'. It presents enough complexity in and of itself, that to simply attend to the specificities of the writing is the challenge. *Waiting for Godot* isn't just a play about waiting. It's a play about what is done to avoid waiting through intense physical and verbal activity. It is highly specific and highly energised.

It's a challenge in rehearsals, because you can't let the ball

drop. My aim is to address the specific demands of the play and in that create something unique.

What in particular do you like about working at Sheffield Theatres?

I love Sheffield as a city. I think it has an incredible warmth, humour and independence, as well as a fantastic generosity towards and understanding of theatre. I also think it's an incredible opportunity to work on the Crucible stage, one of the greatest and most versatile stages in the UK.

What can we expect from you in the future? What kind of work are you interested in directing?

There's a huge canon of untapped plays by women that deserve to be seen on big stages with a bold and strong muscle behind them. We too often look at putting on male writers instead of female writers. I want to explore a diverse and pluralistic programme that also involves different types of actors too. Alongside this, I'm also looking for plays that are challenging, that teach me something about the process of directing as I work on them.

Catherine Dickinson



Waiting for Godot runs from 4-27 February at the Crucible. Users of the Now Then Discounts App can get £5 off tickets for performances on 5, 6 and 9 February.

sheffieldtheatres.co.uk



THEATRE DELICATESSEN

In amongst the hidden corridors, stockrooms, closets and the never-ending basement of the old Woolworths building lies the creative workspace of Theatre Delicatessen. Originally from London, the organisation have now set up (old) shop in Sheffield with the aim of providing support for local theatre companies and early career artists. Unlike regular theatres, the Deli team can be highly nimble with their style of productions and are not averse to 48-hour programmes ranging from children's shows and shadow puppetry to monologues and late-night horror.

Producer Sarah Sharp is pleased with the response the space has had to date and spoke with passion and pleasure about the upcoming schedule.

"We want to be very open and accessible with our shows. We're so happy with the response we've received to date, both from the public and artists. We really want to be seen as a platform for struggling theatre makers and artists at the start of their career.

"Because we don't pay rent on the building, it means we can offer more support for the artists. But public support is the key. We need to encourage people to get away from their TV box sets and go and see some theatre."

Theatre Delicatessen kicked off their year with **Unaccompanied** on 28 January, before an exciting and busy season brings the Reckless Sleepers interpretation of **The Last Supper** to town (16-20 Feb), followed by the Travelling Shadow Theatre's presentation of **The Death Curiosities** (25-26 Feb). You could do worse than wrapping up warm and heading out this winter for some original and inspiring theatre.

Phill James

theatredelicatessen.co.uk

STAGE LISTINGS

THE LAST SUPPER

16-20 FEBRUARY | THEATRE DELICATESSEN | £12

A creative, interactive theatre piece from Reckless Sleepers, *The Last Supper* explores death, fame and last words through the lives of criminals, heroes and stars. Limited to 39 seats, each audience member will be given a table number, 13 of which are final meal requests.

reckless-sleepers.eu

THE NAP

10-26 MARCH | CRUCIBLE | £22

From the award-winning writer of *One Man, Two Guvnors*, Richard Bean, *The Nap* is a comedy thriller following the life of Sheffield snooker player Dylan Spokes as he moves into the big time in his home town. There will be a 'talkback' event on Monday 21 March after the 7:30pm performance, with the cast and creative team talking and answering questions from the audience.

sheffieldtheatres.co.uk/event/the-nap-16

INTO THE HOODS: REMIXED

22-23 MARCH | LYCEUM | £16-23

A newly revamped version of the popular, award-winning West End production, *Into The Hoods: Remixed* follows two lost school kids from the Ruff Endz Estate, who on their quest to find a selection of coveted items encounter such characters as DJ Spinderella, singer Lil Red, rapper Rap On Zel and producer Jaxx.

sheffieldtheatres.co.uk/event/into-the-hoods-remixed-16

THE LAST FIVE YEARS

14-16 APRIL | THEATRE DELICATESSEN | £9

Colla Voce Theatre's *The Last Five Years* is a musical by Tony Award-winning composer Jason Robert Brown exploring two perspectives on a marriage, drawing out moments of tenderness and hilarity across its five-year lifespan.

facebook.com/collavocetheatre

SINGLE SPIES

26-30 APRIL | LYCEUM | £18-26

This version of Alan Bennett's comedy masterpiece springs from a collaboration between Chichester Festival Theatre and Birmingham Repertory Theatre. *Single Spies* follows two members of the Cambridge Five spy ring in the 1950s across the globe, exploring society's fascinating with royalty and Russian spies.

sheffieldtheatres.co.uk/event/single-spies-16

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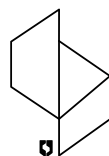
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Thu 18 Feb

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Speakers From the Edge:

Andy Kirkpatrick

Fri 26 Feb

19:30, Foundry
Full £14, Concs £11, NUS £7, 15-18 yr olds £2

Sheffield Jazz: Partisans

Mon 29 Feb

19:30, Octagon, £8/£6 (concessions)

Off The Shelf: Owen Jones
The Politics Of Hope

Fri 4 March

18:30, Sheffield City Hall, £5 adv

International Cultural Evening

Tue 8 Mar

19:00, Octagon, £8/ £6.50 (concessions)

Off The Shelf: Levison Wood
Walking The Himalayas

Thu 14 Apr

19:30, Foundry

Full £14, Concs £11, NUS £7, 15-18 yr olds £2

Sheffield Jazz: Tim Garland

Fri 20 May

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COOL BEANS



DRY JAN DIARY

Much like 99.9% of the population, I indulged until I resembled Jabba the Hutt on a fat day during the festive period and then attempted to abstain from life's pleasures in the first month of the year. A newcomer to this idea - until now Dry Jan had always been my sarcastic auntie - I decided to chronicle my state of mind.

3 Jan: I've finally sobered up after drinking six litres of gin on NYE. The first thing I noticed is that I seem to be living with a housemate. Through my drunken haze I had always assumed it was a damaged sofa in the corner of my living room. Anyway, Paul seems nice.

8 Jan: One week without drinking alcohol. I honestly can't remember the last time I did this. Even in the womb my mother was practically drip feeding me Special Brew. Added bonus: I've stopped crying myself to sleep at night.

14 Jan: A rough day. I'm losing Facebook friends at a rapid rate due to my hourly sobriety status updates. But how else will people know of my plight?

21 Jan: After three weeks of cutting out booze, smoking, drugs, meat, dairy and gluten, it's time to give up the big one - oxygen. Did you know that 65% of the body is oxygen? Cut that out and the weight will come tumbling off.

30 Jan: Waking in A&E, I realised that cutting out oxygen was a terrible idea, though I don't really understand the science behind it. Good thing Paul was around to drive me to hospital. I've spent the last week in bed recovering and received lots of nice gifts from my family. Hold on, is that a bottle of Prosecco?

31 Jan: Ended up in a club in Barnsley with Paul and my Auntie Jan doing tequila shots into our eyes and dancing until 5am last night. I'm giving up writing a diary - it's taking up too much valuable drinking time.

Advice Arnold

@chrisarnoldinc

ARMS LENGTH

When I was in year 3 and getting changed after a PE lesson, I saw another child from my class putting their arms through the wrong sleeves of their jumper. Because his arms crossed at the chest, it made his hands poke out of the sleeves at the shoulder, like he was a child with hands but no arms.

As I say, I was in year 3, so I wasn't really aware of the devastating effects of thalidomide, which to this day has cast an incredible amount of shade on small arms humour, and so this was perhaps the only time I was able to innocently indulge in limb absurdism without a sense of moral panic. I copied the other child and bravely thrust my arms through the incorrect cotton pipes. The problem was, my jumper was tighter than his, so once I'd got myself into that position I wasn't able to remove my arms. My hands, normally a big player in these sorts of situations, were stuck flapping aimlessly at my shoulders.

My teacher refused to believe that I genuinely couldn't remove my arms from this position, instead believing that my protestations were a ploy to continue my newfound prank. By this time the original small arms dealer had assumed his usual proportions and was pleading ignorance.

In what remains the worst punishment I've ever received to date, I was sent to Year 5 in this state. Having to crouch to open doors (the handles were too low for my shoulder-height hands), I had to knock and introduce myself to a class of big kids who were all reading Mrs Doubtfire.

25 minutes later I was free again, replete with fully extendable arms and the newfound calm of someone who knows their most pathetic moment is behind them.

Sean Morley

@SeanMorleyBrand

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Feb 14th - Valentines Day 2016 - 2/3 course set menu - see website for details

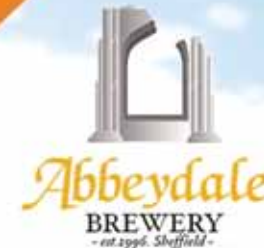
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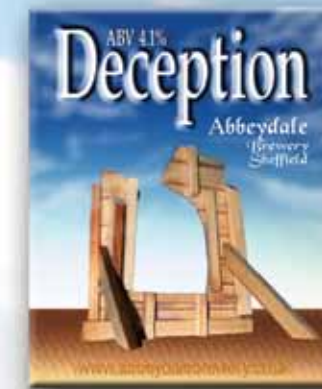
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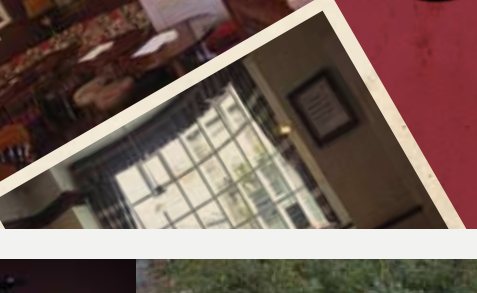


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Fri 12. Memorial Show, Dyonisis, Unkillable Clerics + Support

Sat 13. The King Bee Rhythm & Blues Club. £4

Sun 14. Green City Blues - Blues dancing class and social. £5

Fri 19. Swing Dancing with live music

Thu 25. Jupiter In Jars, The White Hart String Band & Robbie Thompson. £5 otd

Fri 26. Lolly & The Resonators + Support. £5tbc

Sat 27. Chris Murphy & Boxer Genius + Support. £tbc

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FESTIVAL OF DEBATE

THE DEBATE CONTINUES IN 2016

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Last year, we organised our first festival in the run-up to the General Election. The aim was to get local people talking about the political and social issues of the day through a variety of keynote speeches, workshops, panel discussions and arts events across Sheffield. Opus and Now Then mobilised its networks of like-minded people, from campaign groups to proactive individuals, to promote and host over 40 events during March and April 2015, and the response was greater than we could have imagined.

We estimate that well over 1,000 people came down to Festival of Debate events in total, some of which were run by Opus, some of which were run by partner organisations, and some of which were made possible by a variety of feet on the ground (thank you, committed volunteers). It went by in a flash, and we were left with the overwhelming feeling that this project had a home in the city.

While it was great to see hundreds of people coming to see Owen Jones, Shami Chakrabarti and George Monbiot speak during the festival, all of which had some really engaging Q&A sessions, those smaller events of between 20 and 50 people felt really engaging, thought provoking and inclusive. At some of them, the audience more or less took over the discussion - the kind of interaction and debate that we really hoped would take seed during the festival.

Lots of people told us that they struggled to make it down to everything they wanted to, so this year we're planning spring and autumn seasons for the festival, covering March to April and September to November respectively. This way, with 2-3 events per week during those periods, we hope we can create an impression of a city constantly in discussion.

While we don't have a General Election on the horizon, on a national level we do have an EU referendum in the works, and on a local level there will be an 'all-out' Council election in May (all councillors up for election, rather than the usual third) and a wide-ranging devolution package for the Sheffield City Region before the year is up, not to mention ongoing public concerns about austerity, climate change and the refugee crisis. The festival will certainly not lack for topics. The key we believe, as ever, is through informed discussion and debate, finding what works best for ourselves as individuals and as a society.

We will be formally launching the Festival of Debate 2016 spring programme next month, but we can give you a sneak preview of some highlights. Finer details are yet to be confirmed and may be subject to change, but hopefully this will give you a flavour.

Julian Assange will take part in an 'in conversation' event via video link on Thursday 12 May, discussing Wikileaks and the vital work it does supporting whistleblowers and holding power to account across the globe.

Professor David Nutt will speak on Wednesday 18 May about how drug legislation restricts and impedes on medical research in the UK.

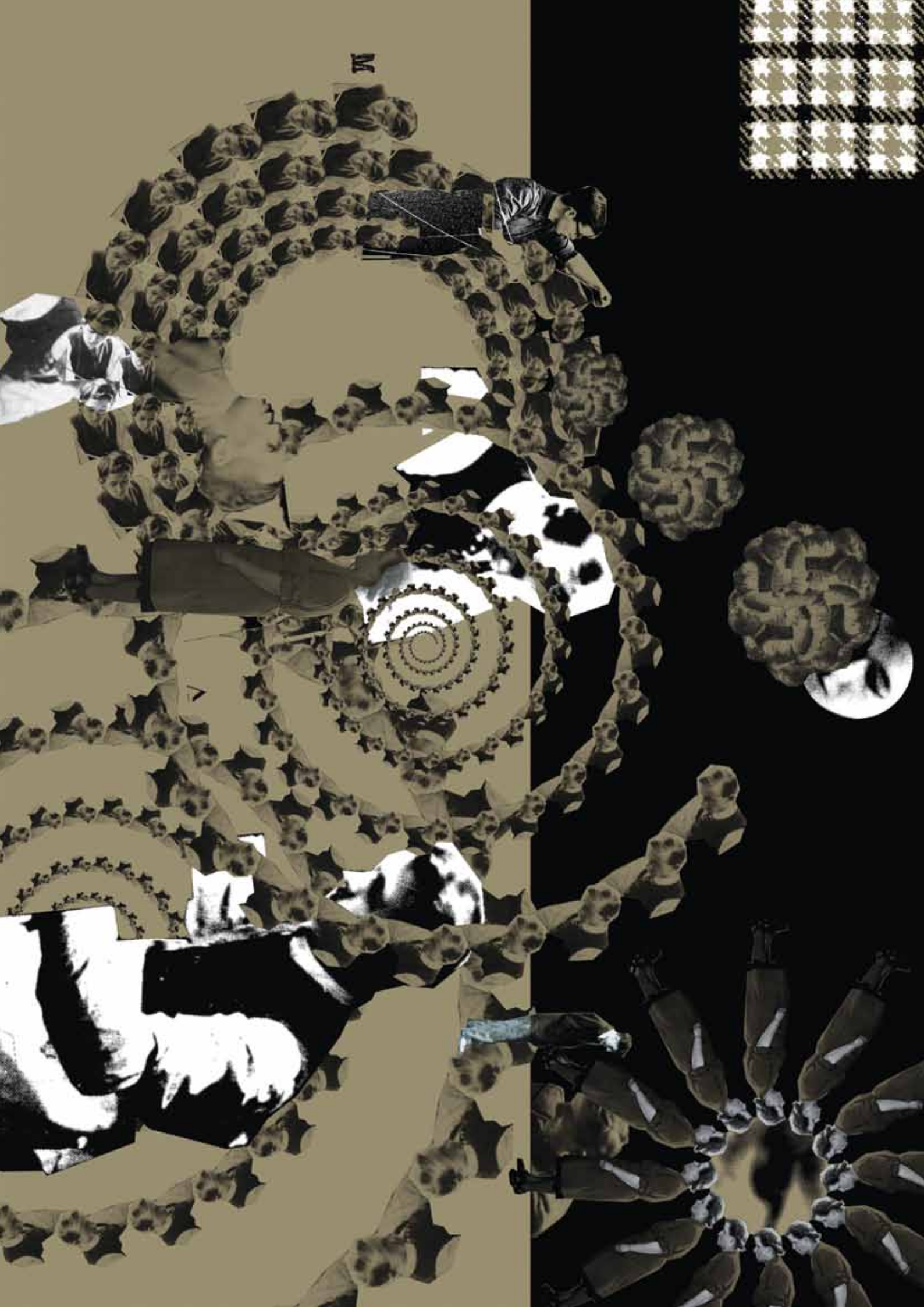
New Economics Foundation will host a workshop which is open to members of the public, exploring the foundations and assumptions of modern economics and encouraging new ways of thinking about the economy. **UK Parliament Outreach** will also put on workshops looking at how people can better engage with Parliament and its processes.

Active citizen and Now Then writer **Nigel Slack** will also host two events - one looking at the current Devolution Deal and what it means for the Sheffield City Region, and one looking at the implications of the upcoming 'all-out' Council election and changes to ward boundaries.

The festival's spring season will comprise around 30 events, all of which will be listed in the festival brochure, distributed across the city from the beginning of March. If you want to volunteer your time to make the festival happen, have ideas for events that you could host, or just want to give us your feedback, please get in touch.



The Festival of Debate Team
hello@festivalofdebate.com | @FestOfDebate



JOE MAGEE

THIS MONTH'S FEATURED ARTIST

.....

You may have spotted Joe Magee's illustrations in The Guardian or on the front covers of recent Bill Bailey DVDs, including the fantastically titled **Dandelion Mind**. Joe has been illustrating professionally for 25 years, often with a focus on digital work which incorporates photography, but has also branched out into film and animation, maintaining his bold design aesthetic through commissioned and self-initiated work.

What was your route into graphic design and illustration?

I was smitten with art and the idea of being an artist from a very early age, and started drawing in every bit of spare time from about the age of eight. I had quite an idealised view of art, and still do - that art was a kind of gift to society. I saw my future vaguely as some kind of fine artist. I had quite a graphic sensibility and, after attending my first art school, I was shepherded in the direction of graphic design by a tutor, and went on to study graphic design at London College of Printing. When

You got sacked by The Telegraph years ago for putting Braille messages into your editorial illustrations, including "Thatcher Fucked Us," and "Empty the Whitehall Cesspit". I'm surprised it took them so long to notice.

The Telegraph overreacted. I accepted that being sacked was legitimate, but their refusal to pay me for six images that had been published was heavy-handed, illegal and pushed my buttons. One of the images stated, "This publication supports body fascism." I'm assuming it was that image.

You recently released 'Information Wants To Be Free' on your website for people to print themselves, coinciding with an article by Paul Mason entitled 'The End of Capitalism Has Begun'. Do his ideas around post-capitalism strike a chord with you?

I found his ideas to be fascinating. He espouses the idea that, as people are increasingly an 'information factory', generating untold swathes of information via social networks,

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"I WORK VERY WELL REACTIVELY"

.....

it came to leaving and trying to seek work I had no plan whatsoever and fell into 'illustration' as a means of making money. I always felt essential to me to be creative and to make images.

What is your working process and how does it differ between commissioned and self-initiated work?

Commissioned illustrations are a collaboration from the very outset, and that has clearly suited me. I work very well reactively. The situation would be that someone, probably a publication, would present me with a story or article, or just the idea of what that story is going to be. I will immediately start drawing, generating lots of ideas and trying to resolve the problem of what the image should be. I've worked for The Guardian for 25 years and supplied many political 'Comment' images. These have very short deadlines, normally just a few hours from concept to finished image.

Self-initiated work is normally a much slower process. To an extent I have become conditioned by deadlines. My brain often doesn't really fire up properly until the eleventh hour. But my personal projects are vital for me. I feel the need to be able to push aesthetic boundaries and step over a threshold where individuals in organisations might not feel comfortable.

information is actually a new source of free wealth, and that we, as educated, connected human beings, are potentially new agents of change. He is talking about an economic utopia that can and will be achieved peacefully. I found some of the ideas unfathomable and some of them pure idealism, but it felt good to just go with the optimism of his theory about how sharing is so beneficial.

What's on your agenda for 2016?

I'm continuing to develop the moving image side of my practice and have made lots of short films. I've written a feature film script and this year I am looking to develop this and see if I can get it off the ground. I'm launching Flea, an alternative incarnation that will focus on producing short film content for social media. I'm working with an online publishing company to instigate a regular column of 'moving illustrations'.

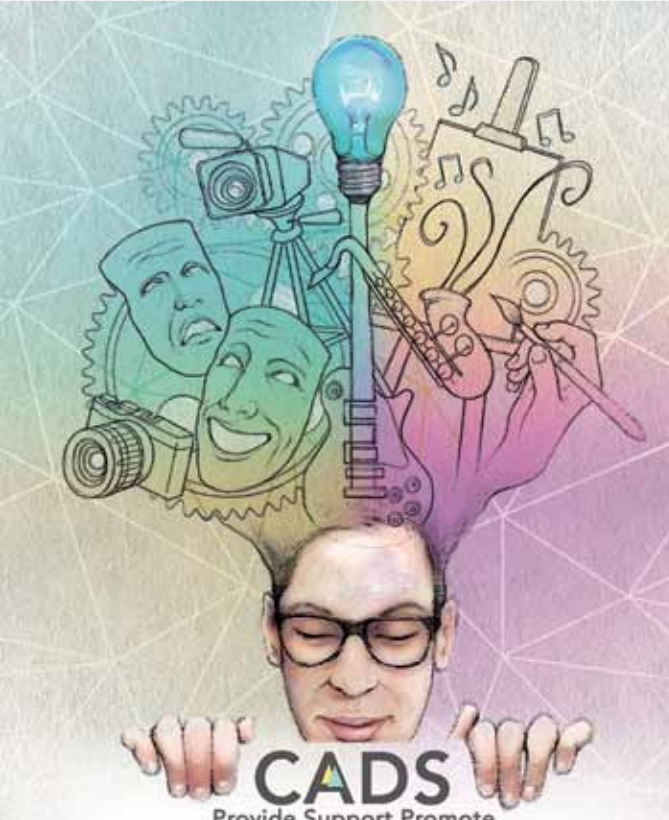
Sam Walby

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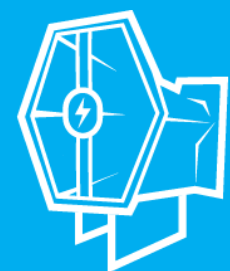
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SOUND & VISION

THROWING DARTS IN LOVERS' EYES

.....

The news arrived by text, waking me up on a Monday morning. No time was available to take stock of this, what it meant to me, or why. Yet, sitting in traffic on a bus full of faces buried in screens and wrapped in the worlds of their head-phones, I started to cry.

I have never shed tears at the death of a celebrity before, and it felt all the stranger considering this one was someone you couldn't know at all. His interaction with the public was only really conducted under the guise of personas, meant in the truest sense of the word - as masks. Though his departures varied in terms of how distanced they were from his 'real' life, more obvious when under different names or guises, it would be wrong to assume that the less overtly theatrical iterations of Bowie were anything closer to the 'true' man.

Bowie was always fascinated by the way in which the self you project casts a spell, and it is perhaps by portraying him as a postmodern magician that we can most accurately understand his

his nuclear paranoid masterpiece, **Gravity's Rainbow**. Living out their subjects, they both often found solace from apocalyptic loneliness in the summoning of a contrary, nihilistic life force which had the capacity to soar majestically on its own creative energy, "a word on a wing". But Bowie could also plumb modernity's most sordid depths and flirt with the self-annihilation lying at its heart: "We'll buy some drugs and watch a band / And jump into a river holding hands."

Online communities have been berating David Cameron's tributes to Bowie, understandably but misguidedly desiring to claim him for the radical, for the left. In reality, Bowie was politically as close to conservatism as he was to anything else, even drawn to fascism at points. That people find this hard to comprehend from a man who gave us Ziggy Stardust is a mark of how successfully Bowie's public persona integrated disparate elements, its malleability meaning that we all create our personal ideas of who he was, ideas which tell us more about ourselves than they

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"THE EUROPEAN CANON IS HERE"

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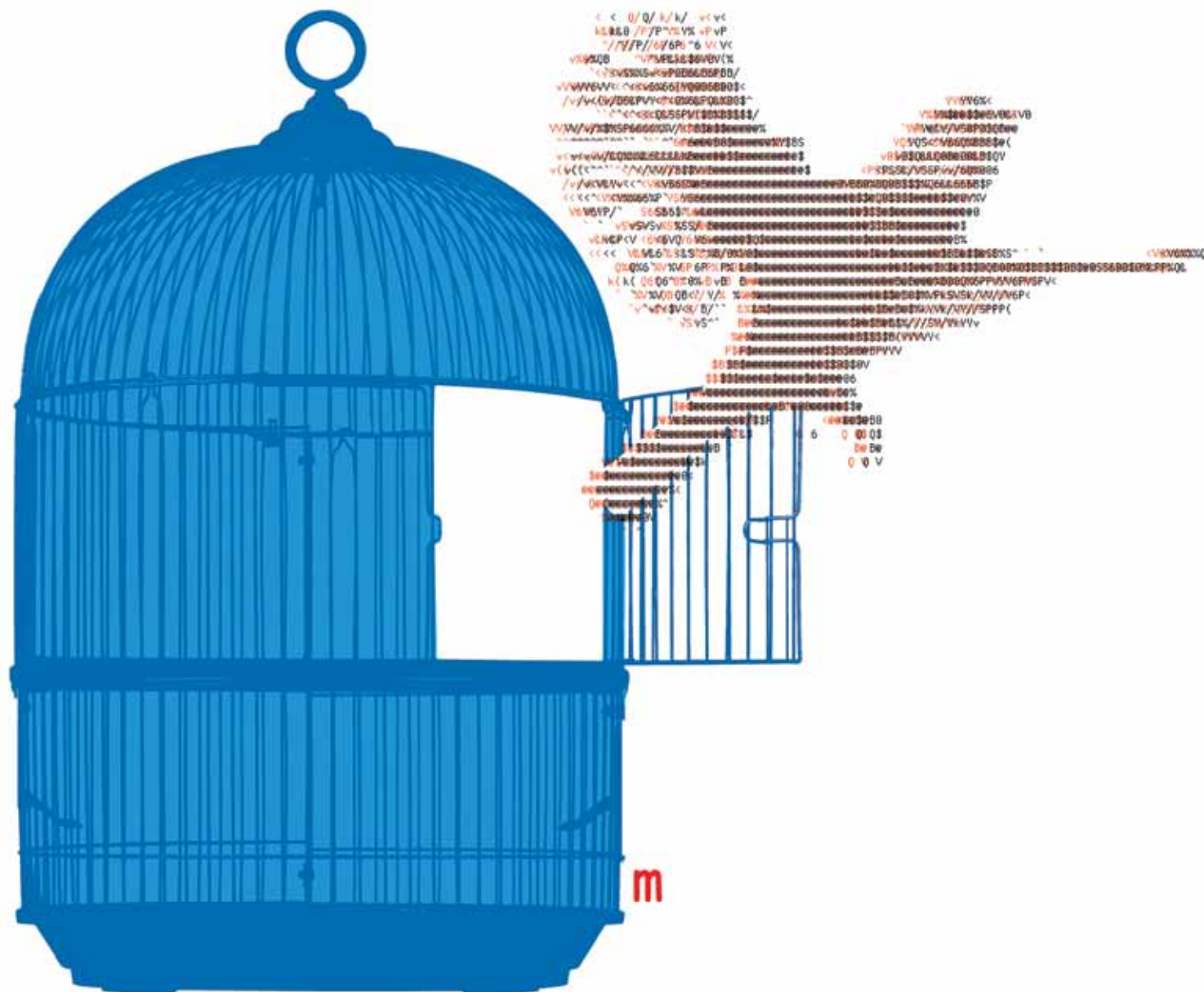
impact. Because, despite the playfulness of much of his output, that clear ear for a hit single that he wove into even the most conceptual of albums, it is a Bowie who creates at the confluence of Europe's intellectual, spiritual and esoteric traditions that marks him out as important. Bowie desired and declared himself to be a part of them in a recurring lyric: "The European canon is here."

Like his philosophical idol Nietzsche, Bowie physically embodied his mental processes, making his career a series of becomings, a work of art-in-progress. His lyrics, like his music, are often a pastiche crafted from a fulcrum of where he and his influences were at any given moment, reaching a climax with **Station To Station**, which legend has it was written during a transformative experience on a Trans-American train journey. The desire to live and write about the full spectrum of experience might have meant experiments with sexuality, the blurring of gender lines, and the huffing of great white ones - things which endeared him to many in persecuted communities, who claimed him as an ally, but they also led to experiments in finance, the reckless selling of 'Bowie bonds' and even his own bank. It is somewhat reminiscent of another great figure of postmodernism, the author Thomas Pynchon, who worked for arms companies while writing

do him. Nothing conveys this better than the way 'Heroes' has become the pop equivalent of Beethoven's 9th Symphony, a hymn to humanity used to soundtrack DIY discos and party conferences, Olympic ceremonies, phone adverts and revolutions.

That he infests so many strands of culture is due to the way he let culture infest him. In "an age of grand illusion", Bowie realised that you can't hope to transcend the reality you inhabit, but by creating theatrical extensions of it you can embody and critique it. In a way both unreasonable and utterly human, he drove this strange art of artifice and honesty forwards to glorious explosions, and, at points, beyond them. No pop cultural figure before or since has embodied so completely what it is to be a human in an era beyond good and evil, an era where truth is what you believe it is, where the self is idealised and impossible. That figure, at least, is what Bowie means for me, who those tears on the bus were shed for. But then the Bowie we get, like life, is only ever what we make of him. There is a lesson hiding in there. That it's a hard one to see was, and still is, a great part of his attraction.

Ben Dorey



LIVE

.....

PROTO IDIOT

21 JANUARY TYE DIE TAPES

Tye Die HQ is a tiny, barebones loft space that is perfect for this DIY gig. First up is the one-man Sammartino, who is playing his first ever show. Dressed like a geography teacher but wearing a Mexican wrestler's mask, he plays his seven-part song cycle, **The Never Quenched Thirst**. Driving polyrhythms and multi-layered melodies are topped with heavily processed, vocodered vocals in this electronic pop masterclass.

Starting with 'Awkward Dreams' and 'Brutal' from last year's debut album, **Smiling**, local heroes Thee Mightees play their summery pop paeans in these disconcerting sub-zero surroundings. New songs 'Yoko' and 'Postcard Dolphin' show the band refining their trademark jangly pop sound, with their set now expanding to include disparate snatches of both bubblegum and the Velvets. Their final song is the uptempo 'Blue Raspberry Dragon Soup', the band thrillingly just about hold it together through the rising chord progressions. A triumph.

The Red Cords are a noisy three-piece from the very healthy Falmouth scene. Their recent **Vile Guy** EP is full of raw rock'n'roll and, if possible, tonight's set is even more of a sonic blast. The bass/drums/guitar line-up is taut and potent, and the shared vocals provided a dynamic symmetry. Propelled by a drumming dervish, this proto-garage ensemble are electrifying.

Proto Idiot are art pranksters. They alternate between playing exhilarating punk riffs and going off on wilfully abstract tangents. They play "music for sophisticates", which, though tongue in cheek, highlights their contrariness. Super-tight beat combo or Dada advocates? You choose.

There are some certainties in life - four bands for £3 is an absolute bargain - but one question remains. Who was that masked man?

Pete Martin

FIELD MUSIC

22 JANUARY THE HARLEY

On the verge of releasing their latest album, **Commontime**, Field Music kicked off their 2016 world tour at The Harley. The night was a sell-out, perhaps off the back of BBC Radio 6 airplay for the first single from their new album, whilst a recent Twitter nod from Prince will no doubt have sold some extra tickets.

Fronted alternately by brothers Peter and David Brewis, the band kicked off their set with the aforementioned single, 'The Noisy Days Are Over'. The song, fronted on this occasion by Peter, uses a disco guitar loop to drive the track whilst the interesting arrangement, featuring cowbells and a funky bass line, was enough to get people's heads moving.

Following the first track, the front men swapped, something which became a feature of the night. This time it was David offering a higher vocal range to deliver some more material from the new album. 'Disappointment' and 'Don't You Wanna Know' continued to show prominent disco bass lines and offered a definite likeness to early Prince work.

The gig showed a contrast between old and new material. The band admitted that they were using the Sheffield crowd as "guinea pigs" to road test their latest tracks, a body of work which dominated the first half of the night. They were also noticeably gig rusty, taking longer than usual between songs, but this had no negative impact on the performance.

The set ended with '(I Keep Thinking About) A New Thing' from their 2012 album, **Plumb**. This track and its snappy delivery reminded the audience of their indie background. For their first gig in three years, they began their UK-wide tour in a promising fashion that will no doubt see them appearing on one or two festival bills over summer.

Will Hitchmough

LISTINGS

HOSTED BY
ALEX HEF-TEE

.....

Fresh Start Feb, or Failure February to give this month her full name, is when you realise that no new year's resolutions should be made whilst still shaking due to alcohol withdrawal, and that the only way to get through this last chunk of cold is by drinking heavily and merrily while keeping your brain ticking along with a few cans of tinned fish.

That will be my final piece of seasonal advice for you, I'm afraid. The very shiny key to the Listings column (now on a whole page!) will be passed to someone who is a little more present at some of the incredible events the city throws up every four weeks. The little one is now eight months old and I've been religiously going to see her perform at my house every evening, so I've not had much chance to go to anything else. Thanks for reading. Hope it was useful for yaz. Love, Alex.

SHEFF-TEK W/ WOMBRAIDER + BEE-LOG + MORE

3 February | Golden Harvest | £3

Get to Golden Harvest, by far the most unique and friendly café in the city centre, for a little evening ear bleeder. Pissblood, Bedders, DJ Sparko and Casual Kicks complete the line-up.

WAGONWHEEL WEEKEND

5-7 February | Greystones | £25 (weekend), £8/6 (single gig)

Americana and UK roots acts playing across Friday to Sunday include The Payroll Union, The Fargo Railroad Co, Neil Mc-Sweeney, Roaming Son, The Kitson Trio, Quiet Loner and Rod Picott.

IGLOOGHOST + SLUGABED

12 February | DINA, Cambridge St | £7/5

The Small Ideas crew start 2016 with a weird and wonderful night fronted by the giddily strange Iglooghost. Hyper, bouncy, smiley, distorted, beepy tracks wouldn't be out of place in Adventure Time themed dreams.

THE MOONLANDINGZ

12 February | Picture House Social | £10/9

Secret fake band The Moonlandingz were originally made up by Sheffield's Eccentric Research Council for their concept album about wholly unreal Johnny Rocket, but have now become an actual band. Two members of Fat White Family combine with other members of ERC. The best kind of mysterious music.

LSS 9TH BIRTHDAY W/ STICKY

13 February | Yellow Arch | £10

Liquid Steel Sessions' ninth birthday will be headlined by Sticky with a History of Garage set, supported by the instantly recog-

nisable voice of Kele le Roc, plus UKG legend Stush, Deadbeat and Clarks residents, spinning bashment, dancehall and soca.

STAGGER

19 February | Harley | £5/3

A regular jungle night back at the Harley. Stagger totters in the footsteps of Concrete Jungle with their second night. Breaks and Skillin fly in from out of town, having proven their party pedigree, supported by Sheff's Left Lucas, Percussive P and Notts' Plates Crew.

ZA!

20 February | Picture House Social | £7/6

Catalan crazies Za! return to Sheffield c/o the Audacious crew, touring their new slice of mania LOLOISMO. Their tottering pile of genres and influences come crashing down in a zero-gravity slow-motion collapse while on stage, so you probably shouldn't miss it. Support from Nope.

MANGO MIX

20 February | Yellow Arch | £17/14/12/10

A molten mix of music and mayhem inspired by the Mardi Gras festival from London promoters Movimientos and Sheff's Mango Mix, including Mango Rescue Team, Pilo Adami from Nubiyen Twist, Carl Jader, Hot Diamond Aces, two samba bands and new Sheff soul-funk band Forefathers.

YORKSTON/THORNE/KHAN

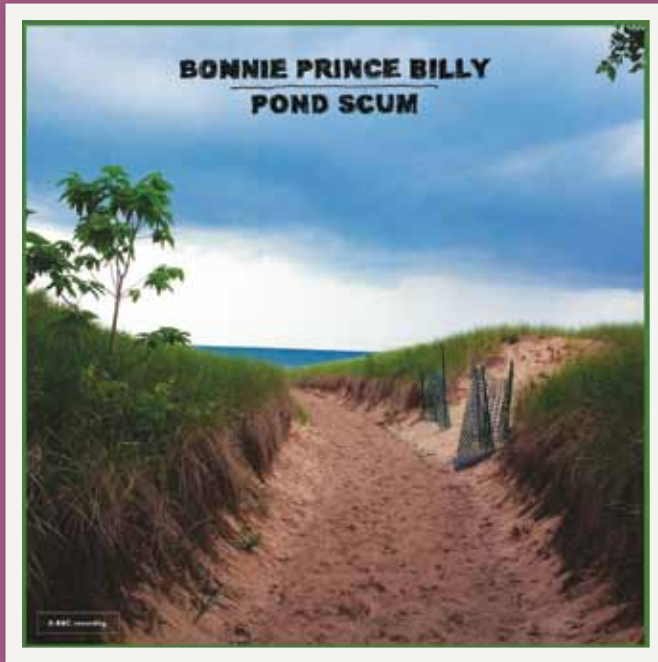
21 February | Yellow Arch | £12

An experimental folk group consisting of folk guitarist James Yorkston, award-winning sarangi player Suhail Yusuf Khan and double bassist Jon Thorne, Yorkston/Thorne/Khan is a three-headed chimera of innovation and effortless musical tradition melding. Support from Laura Moody and Jim Ghedi & Toby Hay.

OUTLINES FESTIVAL W/ ROOTS MANUVA + MORE

27 February | Various Venues
£22/20 (£3 extra for after parties)

A mammoth event squats Sheffield for one night only, curated by Tramlines. Gang of Four and Roots Manuva headline the extravaganza, held in venues across Sheffield, joined by many excellent acts, including The Big Moon, NZCA Lines, Loyle Carner, Kagoule and Batida.



BONNIE “PRINCE” BILLY

POND SCUM
Drag City

A dozen previously unreleased recordings from John Peel’s radio sessions, stripped down to mostly just a guitar and a voice, here and there sparsely accompanied by David Heumann, this album reveals a treasure. **Pond Scum** provides an insight into the career of an artist who has always been marked underground and whose excellent and tantalising interjections into alternative country, punk and Appalachian song traditions have completed the coeval music morgue. Sequential verses ceaselessly distend the folk ballad. In ‘(I Was Drunk At The) Pulpit’, it only takes one chord.

It’s a selection from several Peel sessions dating back as far as the early 90s, when Will Oldham was still performing under the names Palace Music, Palace Brothers, Palace Songs or simply Palace. Blessedly this album isn’t just a mandate for die-hards, but very much a tender offering for the connoisseur of honesty and the quest for meaning, musically speaking. It is staggeringly congruous and almost oppressively intimate.

The recordings transmit Oldham’s typically croaky voice and a performance that feels somewhat more relaxed than his studio albums at that time. They seem to line up quite naturally with his more recent albums.

The album title and the artwork, however, subtly suggest the record’s peculiarity and - put in context with previous cover pictures showing a path to the sea - bear the self-deprecating ambiguity of the lyrical shunts, whereby Oldham thankfully sends us into transports of delight.

Thomas Lebioda



ANSOME

STOWAWAY
Perc Trax

Watch the studio session videos that Ansome posts online and you’ll be able to tell just how much fun he has while making music. Despite using a labyrinthine modular analogue set-up and despite working in the all-too-serious field of industrial techno, Ansome’s productions maintain a lively playfulness that is dangerously compelling at 5am in a warehouse sweatbox.

Ansome has amassed an impressive catalogue since debuting on his own S.L.A.M. label only 18 months ago, including releases on Perc Trax and Mord. Stowaway is his first album-length release and a return to Perc Trax, where his signature sound is thoroughly at home with Perc’s own confrontational approach.

Ansome makes good use of the LP to develop a more expansive approach but loses none of the vital energy that powered his 12” missives. The title track is an archetypal Ansome attack, all distorted kick and scrap metal percussion with a raw acid hook. ‘Black Alley Sally’ isn’t quite as driving, but absolutely drips with the influences that constitute Ansome’s uniquely British aesthetic, a dubstep bass affinity sitting alongside rave pads in a bleak dystopia.

The standout track is, however, the longest on the album. ‘The Pain Train’ shows that Ansome’s knack for pacing extends beyond precision timed gut-punch blasts. A hypnotic synth line simmers tantalisingly in the murky reverb between the kicks and waits a full five minutes before boiling over into its pummelling denouement. It’s an exciting development in Ansome’s fast-evolving sound that bodes well for future releases.

Michael Hobson



FIELD MUSIC

COMMONTIME
Memphis Industries

The Brewis brothers, a pair of pop nerds from Sunderland, are still in love with big riffs and blissy harmonies. The formula remains unchanged on their fourth album – another 14 majestic pop songs about humdrum everyday life, with heavy doses of 70s prog and rawwwk thrown in for good measure.

Opener ‘The Noisy Days Are Over’ continues where their last, **Plumb**, left off, with crisp, funky drumming and pulsing, front-and-centre basslines. The production is razor sharp, but of course it’s all about the songcraft. In the English tradition of The Wedding Present, their lyrics are mostly observations on the minutiae of relationships. “If I can’t change you / Can you try and change me?” they sing on ‘I’m Glad’.

At their best, they evoke the symphonic pop of latter-era Beatles – ‘The Morning is Waiting For You’ is determined to be the medley from **Abbey Road**. The brothers have a penchant for wacky sound effects, and the bells, whistles and other aural fireworks can distract when they’re overused. Occasionally, such as on the overblown ‘Trouble at the Lights’, they resemble the empty pomp of ELO and Queen.

They’re at their best when their sound is stripped down (see the heavy, danceable groove of ‘Don’t You Want To Know?’) and the subject matter kept intimate. “I would rather stay awake / I would rather watch you sleep / At the very least,” they sing on ‘Stay Awake’. It’s a fitting close to the record – sweet, with the slightest hint of sinister suburbia.

Sam Gregory



MANGO RESCUE TEAM

RITMOS CALENTITOS
Via Bandcamp

A slice of fresh fruit served on a steel platter, the Sheffield-based groovy psychedelic fusion ten-piece of Mango Rescue Team combines experience and talent stretching back into local legend. If you’ve ever heard of The Mother Folkers, Flamingo Love Parade or The 7 Black Tentacles, then you’ll be well aware of the flesh that accompanies these bones.

All music is performed with maximum smile and oomph worthy of any carnival. These guys love their rhythms, as shown by quirky, rolling fills that leap from genre to genre while the backing continues and the head-nodding carries on as if nothing has happened. The energetic quality is continually sweet. The guitar often has distortion and the sound is large, but overall it’s like a soft drink. Or is it an alcopop? I do seem a little happier than usual now...

‘Bomba’ tells a story to a beat in which our singer details his time in Sheffield in a northern accent. The ska horns create a tapestry in between the weft of drums, full of metallic cymbal delicacies. Plucked notes and percussion all round, the song keeps going until it seemingly collapses in a heap on the floor, quivering with laughter. ‘Loco’, an older track, has been reworked to have a disco feel. The attitude is slick, funky and full of charm. The fantastic thing is that the remixed elements improve the song without tampering with it.

Get ready for the spring by looking out for this Sheffield band. Mango Rescue Team are bound to put on an extravaganza of a show.

Rowan Blair Colver



JAMES YORKSTON

SCOTTISH SINGER-SONGWRITER COMES TO SHEFFIELD

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Hailing from Fife, singer-songwriter James Yorkston is a well established Scottish solo artist, first coming to prominence with his debut album, *Moving Up Country*. A member of the Fence Collective, alongside King Creosote, The Aliens and others, he's worked with Four Tet, The Big Eyes Family Players and is currently touring with The Pictish Trail and Withered Hand.

The debut album of a new trio featuring James, Indian sarangi player Suhail Yusuf Khan and Lamb double bassist Jon Thorne has just been released. *Everything Sacred* is an extraordinary musical statement and a wonderfully subtle, clever mix of different styles. Ahead of this new trio's performance at Yellow Arch on 21 February, I spoke to him about Yorkston/Thorne/Khan and his solo career.

How did the collaboration with Thorne and Khan come about?

I was doing a TED talk, and after the soundcheck I was just idling away on my guitar. Suhail just appeared around the corner. He had obviously been travelling a long way, so I welcomed him in and we got talking. I asked him what he was going to play. He took his sarangi out and that was that. He just started playing along with me. I didn't have any set list or anything, so I just said to him, "Why don't you come and play with me this evening?" because he wasn't booked to play with anyone. He just said, "Cool man, cool dude," and that's it. We just kept on playing together whenever we got the opportunity. There's a whisky firm called Dewars, and they've put a lot of money into collaborations between Scotland and India. They asked me what I fancied doing and I said, "Well, I met this guy

Suhail, perhaps we could get him over?" and they were really keen.

Has working with Thorne and Khan changed the way you work?

Yes, it has. Those guys are amazing musicians and I'm not an amazing musician. I enjoy playing, but those guys are top class, so I really have to concentrate, and just listen to what they're doing. It's very different to everything I've done before. It really is a collaboration. There's a lot of wondering where everyone else is going on to and trying to exist in the moment.

What's your music making process? Have your different backgrounds made it difficult?

I know what you mean, but I don't think so. Suhail's classically trained, he's been playing since he was eight or something, and Jon grew up in the Manchester jazz scene, whereas I've come from the punk thing. But it's only noise, you know? We just arrive in a room and make a noise together. Music is music, and for me it's just all about the rhythms and the melodies.

When my first album came out, there seemed to be a bit of surprise amongst journalists about some of the disparate instruments that you wouldn't normally hear together, but it's just nice noises, and if you like those noises then that's great. That's Yorkston/Thorne/Khan - sounds that go together well. On this coming tour we all want to get back to improvising, so there's going to be a mixture of material that made its way onto the album, plus improvisation.

How would you describe what you're doing?

"WE JUST GET TOGETHER AND MAKE A NOISE. I DON'T THINK OF IT AS A FUSION"

.....

I guess I'd say, if I can get away with it, that I'm a finger-picker and I sing a bit, Suhail's a sarangi player and he sings a great deal, and Jon Thorne's a jazz bass player, and we just get together and make a noise. I don't think of it as a fusion. None of us are trying to do folk music or world music or anything like that. We're just making music. Improvisation is the key thing. One of the music forms that I love the most is krautrock. When you hear bands like Can and Faust, there'd always be a lot of improvisation and jamming, and I love that. Jon's obviously from a jazz background, which is the same, and Indian classical music has got a ton of improvisation in it as well. In this trio we have a feeling that we can all do what we like, knowing that the other two will back us up, and we won't panic if someone plays a duff note. In 'Knochentanz', the first track on the album, there's a point when the guitar sounds like it's screaming with pain, but those guys kept on going.

Do you see yourself as a solo artist or as a member of lots of different bands?

I see myself as a solo musician. I love playing with Y/T/K and I love doing this tour that I'm doing up in Scotland at the moment with The Pictish Trail and Withered Hand, but I'm halfway through the next James Yorkston album, and that's what I want to be doing. Everything just takes up so much time.

How do you see yourself in relation to Scotland's folk scene?

I don't really see what I do as being folk music. For me, folk means traditional music, and I mostly write pop music. I

love traditional music and I listen to it all the time, but for me, I'm way more Cole Porter than I am The Child Ballads. I have a huge respect for traditional music and it certainly affects my musical voice, and I do do the odd traditional song, but I am a songwriter, and for me there's a big difference. If the other side is Justin Bieber, then I'm with Justin. I write pop songs. They're not very popular, but that's what I do.

How important do you think a sense of place is in the way you work?

I feel a connection to the place, of course. I've lived here all my life. But I think that music is the only thing that I've been able to do that hasn't shunted me into the great blue. Wherever I was, I would have ended up doing music or at least something creative. I love writing, but music is always the thing that draws me back. When I'm on stage with Suhail and Jon, it's such a release. It's such a magnificent feeling that I can't imagine not doing it.

Are there any particular artists that you're listening to at the moment?

Lisa O'Neill, who's on my record. She's astonishing. Another person I like is Seamus Fogarty. He's got such a great voice and his production is great. I know a lot of the time when you mix electronic music with folk music it is just a drum beat underneath, but Seamus does it in such a wonderful, subtle and varied way. These guys, in my mind, are absolute top of the tree, but it might take a little while for the world to catch up.

And finally, what's next?

Well, the Y/T/K album came out last week. I'm on tour with

The Pictish Trail and Withered Hand at the moment. My club, Tae Sup Wi' A Fifer, starts in March and my book comes out in April - it's a novel called **Three Crows** about three guys living in Fife - and then hopefully recording the next Y/T/K album in June. Then we've got festivals throughout the year, and it would be amazing to record the next James Yorkston album later this year, but we'll see if I've got time or not.

Ben Eckersley



Photo by Linda Jackson

Yorkston/Thorne/Khan play Yellow Arch on Sunday 21 February. Tickets are priced at £12 and are available via Party For The People.

yorkstonthornekhan.com | jamesyorkston.co.uk

HEADSUP

A LITTLE BIT RACEY

.....

After a successful 2015, the brains behind radio comedy panel show **A Little Bit Racey** are heading back to the studio to record their third series. This lot are sharp, smart and witty, and will have you in stitches by the time they've reached their obscure journey's end. Producer Sam Hutchinson gave us a glance at the inner workings of the show.

For those who haven't already caught an episode, how would you sum up your podcast?

Honestly, I'd call it a cross between BBC Radio 4's **The Unbelievable Truth** and the role-playing game **Dungeons and Dragons**. To give you an idea of how the show works, there are four panellists and each one is randomly assigned an object, a companion and a mode of transport. They have to use them to improvise their way to a given destination within a three-minute time limit, while another panellist improvises obstacles to try and stop them. It's light and fast and fun, but pushes the idea of radio being 'the theatre of the mind' to the extreme.

Where did the idea come from?

There were a group of us in a performance society at Bournemouth University who wanted to test drive something comedic on our student radio station, which mostly consisted of dubstep shows. One of us, Henry Fosdike, came up with a loose but highly inventive idea which was produced as a one-off. There was no plan to make a weekly show of it, but I loved it and so took it on myself. When I left university, I produced the show for community radio, but it really flourished when we joined Cornucopia Radio in Sheffield. The original idea is still intact, but the show has since developed into a tight, structured, 30-minute panel show episode format.

Will the whole of the third series be recorded before it's released?

We always record a series in full before its release. For series three, we're recording all eight episodes over an intense three-day period in Sheffield in early February, with the first episode going online on 16 February. We're releasing an episode every three weeks thereafter, with extra online content filling the gaps while you wait, until the end of the series, which concludes in July.

How much post production is put into the show? Would you be able to record it live?

While the show is carefully edited to sound as professional as possible, we like to let the rounds themselves flow as much as possible. We record these sections as if they were live in order to create momentum. With this in mind, a live show is something

we are definitely considering.

What have been the best things that have come from working on the show?

In 2015, we were nominated for Best Comedy at the UK Podcasters Awards. This was a really proud moment for us. To take the show from the dusty corner of a student radio station to the top three comedy podcasts in the UK felt great. Other than that, getting to work with some of the terrific emerging comedians we've had on the show has been as good an experience as any - James Cottle, Tom Harrison, David Alnwick, Jo D'arcy, Pip Mason.

What can listeners expect from the new series?

We're really happy with how series two worked out and with the outcome of our special episodes over Christmas - we recorded a Christmas Special, a Star Wars Special and a New Year Special - so we won't be making any wholesale changes to format. That being said, in any given episode anything could happen, and that's part of the fun. Hopefully the new series will be wild.

Tasha Franek



cornucopia-radio.co.uk/a-little-bit-racey

GET OFF THE SOFA

SHAFF.
Sheffield Adventure Film Festival

11 - 13 March 2016

Over 100 films that bring the wild outdoors into the heart of the city for three days of jaw dropping spectacle and heart stopping adventure.

Tickets available online
www.shaff.co.uk and via the
Showroom booking office.

TUE 16TH FEB

ELIZA AND THE BEAR

SAT 20TH FEB / PLAYING THEIR DEBUT ALBUM IN FULL

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MON 22ND FEB

FAT WHITE FAMILY

THU 25TH FEB

THERAPY?

FRI 26TH FEB

FOXES

SAT 27TH FEB / OUTLINES FESTIVAL

ROOTS MANUVA

WED 2ND MAR

JAMIE WOON

FRI 4TH MAR @ PICTURE HOUSE SOCIAL

BLACK HONEY

THU 10TH MAR

THE RIFLES

THU 17TH MAR @ PICTURE HOUSE SOCIAL

ROBYN SHERWELL

SAT 19TH MAR

REEF

THU 24TH MAR

APRIL TOWERS

SAT 26TH MAR

KANO

THU 31ST MAR

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ABSOLUTE BOWIE

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FRI 12TH FEB
PENNY DREADFUL
{CABARET - MUMS IN NEED FUNDRAISER}

SAT 13TH FEB
LSS 9TH BIRTHDAY
{HISTORY OF UK GARAGE - STICKY}

FRI 19TH FEB
STIRRIN' UP SOME SOUL
{NORTHERN SOUL NIGHT}

SAT 20TH FEB
MANGO MIX CARNIVAL EXTRAVAGANZA
{CARNIVAL PARTY VIBES}

SUN 21ST FEB
YORKSTON THORNE KHAN
{OPUS PRESENTS GADABOUT}

FRI 26TH FEB
LEEDS CITY STOMPERS
{HONEY BEE BLUES CLUB}

SAT 27TH FEB
BUFFALO SKINNERS
{BLUESY FOLKY COUNTRY ROCK!}

30-36 BURTON RD NEEPSSEND
SHEFFIELD S3 8BX tel. 0114 273 0800



A new series of wandering gigs hosted and curated by Neil McSweeney and Opus Independents, moving between venues big and small across the city.

YORKSTON / THORNE / KHAN

Sunday 21 February, 7:30pm
Yellow Arch, £12 / MOTD

Yorkston/Thorne/Khan are an experimental group which includes James Yorkston, one of the most influential singer-songwriters on the Scottish folk scene, Suhail Yusuf Khan, award-winning sarangi player and classical singer from New Delhi, and Jon Thorne, best known as jazz double bass player with electro outfit Lamb.

The group's debut album *Everything Sacred*, released in January via Domino, ranges from original compositions and creative cover versions to entirely improvised tracks, resulting in a fresh and innovative melding of many musical traditions.

Support from experimental cellist Laura Moody and local folk duo Jim Ghedi & Toby Hay.



Tickets via Party For The People
opusindependents.com/opus-presents

FILMREEL

ADVENTURES IN AMATEUR FILMMAKING: MISTAKES AND MISSED TAKES

.....

THE LIGHTING IS PERFECT, THE CAMERA IS ROLLING,
THE ACTORS ARE NAILING THEIR LINES - AND A TRAIN
ROARS PAST... CUT! STUPID TRAIN.

My directorial debut came on a study abroad year in the USA, when I entered a student competition to make a five-minute short film. I'd love to say my effort was a resounding success, a prize-winner, but it was a disaster. I tried to tell a feature film story in five minutes. I did most scenes in one take. All the scenes were very obviously on a university campus. I even had a conversation with my cameraman while the camera was rolling (pretty unforgivable, that one). Although these rookie errors had me pulling out hair as I edited the footage, everyone involved truly enjoyed themselves, which is a standard I try to maintain.

With a couple more shorts under my belt, and many more mistakes, I felt confident enough in my abilities to attempt

with a realistic-looking plastic gun, the other with a very real shotgun. As the American police are not known for their sense of humour concerning firearms, I made the decision to film from inside the car and just suggest that the characters were getting out, which works well enough in the final edit.

When filming a night sequence, I learnt the importance of location scouting the hard way. What was supposed to be a deserted alley happened to be behind a busy nightclub, so if it wasn't a train ruining the audio, it was drunken revellers screaming at the top of their lungs. Apparently, I was also shooting around the corner from a motorcycle gang meeting point. I was considering abandoning the shoot due to near-constant sounds of engine revving and competitive doughnut-

“REMEMBER THAT YOU’LL LAUGH ABOUT IT LATER”

something larger in scale. I already had a story in mind - a short fantasy about a former bank robber who must confront his demons - and I knew a few people who would help out. A few friends were kind enough to do a read-through of my script, and they were pretty brutal. Clearly, I didn't know anything about bank robbers, and my friends couldn't help but read their lines in parody Italian accents - “Forget about it!” Lesson learned and back to the drawing board, I rewrote the script with characters I understood. I still shudder at some of the lines that made it into the film, but it could have been worse.

For this more ambitious film I was leaving the university campus behind, choosing to shoot at an unfamiliar location downtown. What I hadn't planned for was the parade going through town that day, as well as the heavy police presence. As a director I was on the edge of a breakdown with worries over a flashback sequence involving two armed robbers in masks, one

ting, when thankfully the police appeared to shut down the meeting. Thinking back, I wish I'd had the presence of mind to film this happening, because it might have been more interesting than the eventual film.

The most important thing I've learnt from all my mistakes has been that none of them were insurmountable. When things go wrong on a shoot, most of the time it can be solved by keeping a cool head, and when one of those once-in-a-lifetime disasters occurs, remember that you'll laugh about it later.

It is said that someone who never makes any mistakes never makes anything at all. I try to remember this when I watch my old work. Even though the glaring mistakes make me cringe, each and every one has made me a better filmmaker. That train was a bloody pain though.

Joe Dakin



Being Good (2015)

FILM LISTINGS

COLLATED BY SAMANTHA HOLLAND

ADDICTED TO SHEEP

MAGALI PETTIER, 2014

FRI 19 FEB | 6:30PM | CALVER VILLAGE HALL, MAIN STREET, HOPE VALLEY | £10 W/ PIE AND PEAS SUPPER

Immensely popular at last year's Doc/Fest, this documentary explores the lives of a farming family as they try to rear the perfect sheep. Replete with reflections on rural life, the film is also praised for its portrayal of the bleak beauty of the north Pennines. All event proceeds to St Luke's Hospice in Sheffield.

Tickets via Richard Wheeldon:
richardalison@sky.com, 07540 945768

FILMS/COFFEE/SHEEP

TUES 23 FEB | 7PM | CAFE #9, NETHER EDGE | FREE

We'll be showing a few short films about sheep and hillsides in February, alongside some darker fare. Come along, enjoy our new, larger screen and a brew or a veggie snack, alongside film screenings and (sometimes bemused) chat about what we're seeing.

facebook.com/groups/filmsatnumber9

HOPE ADVENTURE RUNNING EVENING

SAT 27 FEB | 7PM | HOPE VALLEY COLLEGE, HOPE
£7.50

The evening event of Hope Valley Adventure Film Festival is “a mixture of lectures from record-breaking fell runners and films from the world of adventure running”. The ticket also gets you into the John Muir Trail running lecture by Olly Stephenson at 5:30pm. The daytime festival features some of the best films from Sheffield Adventure Film Festival (ShAFF) 2015, alongside live activities like bouldering and caving.

hvaff.co.uk

KIMI WA IIKO (BEING GOOD)

MIPO OH, 2015

MON 29 FEB | 6PM | SHOWROOM | £8.30

Part of the Showroom's fantastic-looking screenings from The Japan Foundation Touring Film Programme 2016, this film paints portraits of a range of people, from a newly-qualified teacher to a bullied child and an elderly shoplifter, who reviewers describe as spiralling into negativity. But there are also small kindnesses thrown into the mix.

showroomworkstation.org.uk/being-good

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

.....



SHAFF

11-13 MARCH, SHOWROOM CINEMA

It's very nearly that time of year again - the time that the inner adventurer in all of us Sheffield folks pokes its head out from the comfort of the duvet to see the delights and challenges that this great city has in wait - and what better way to get the spring engines turning over than a weekend of inspirational stories at the annual Sheffield Adventure Film Festival (ShAFF).

Now in its 11th year, the ShAFF team have put together a three-day programme of films that reach dizzying new heights, even by their vertigo-inducing, adrenaline-soaked standards. Here are three from the extensive list to whet your appetite. Screenings are organised in sessions (named in brackets), each of which is ticketed separately.

3022 ft (Running Films 1) - The second oldest trail race in America, beginning in 1907, Mt Marathon originated as a bar bet and remained a secret to Alaskan runners for most of its history. Athletes share their ambitions and dreams, detailing career comebacks and life-threatening injuries.

Unbranded (Spirit of Adventure 3) - An award-winning documentary about four young would-be cowboys who travel with 16 wild horses from the Mexican to the Canadian borders.

Paul (Surf & Kayak Films 1) - Paul, a 13-year-old from the township of Dunoon, South Africa, dreams of becoming a surfer. It's not so easy without any transport or money for equipment, but with a little help he's on his way. Narrated by surfing legend Robby Naish.

For programme information and tickets, visit shaff.co.uk.



Photo by Alex Quant

SHARROW LANTERN CARNIVAL

SUN 10 APRIL, 7:30PM, MT PLEASANT PARK

Believe it or not, the magnificent Sharrow Lantern Carnival, which attracts over 3,000 people each year, is celebrating its 12th anniversary this coming April, so we thought we'd throw a little love out to this highly regarded community effort which, as ever, would always benefit from your time and your support.

Sharrow Lantern Carnival began in 2004 as a celebration of the first anniversary marking the end of the Iraq war. The group who originally began the carnival wanted to bring peaceful protest to the streets of Sharrow and have continued to keep this ethos alive.

The carnival is entirely run by volunteers and relies on donations to run weekly lantern making workshops, which this year start on Saturday 6 February (1-5pm) and run every Saturday and Sunday until Saturday 9 April. For those of you with busy weekends, the carnival crew will also be hosting workshops at St Mary's Church on Wednesday nights (7-9pm) on 9, 16, 23, 30 March and 6 April.

If craft and construction is not your strong suit, there are other ways to contribute towards the carnival team by stewarding on the day or helping promote and publicise the event and workshops in the run up.

You can find out more information on how to get involved in these workshops by visiting creativeaction.net or by searching for 'Sharrow Lantern Carnival' on Facebook.

SHEFFIELD JAZZ AT HOP HIDEOUT

THURS 11 FEB, £6



As part of the Live Hideout events series, this month sees local stalwarts Sheffield Jazz hosting a gig at the Abbeydale Road-based Hop Hideout, for an evening of fine ales and live music from acclaimed jazz guitarist, Jamie Taylor.

Jamie has had a packed schedule of late, having worked with leading musicians across a range of styles, including Baptiste Herbin, Tori Freestone, Laura Jurd, David Lyttle, Carlos Lopez-Real, Reuben Fowler, Jamil Sheriff and Richard Hawley.

He is also a principal lecturer at Leeds College of Music, teaching guitar and musicianship on the UK's longest-running jazz degree programme, for which he was Course Leader between 2007 and 2009.

To see him perform in this cosy and well-stocked haven of hops will be a rare treat, with limited tickets available. We recommend booking early at hophideout.co.uk.

Also at Hop Hideout this month: Homebrew Hideout (Tues 9 Feb, free), where you can chat about homebrewing, and a 'meet the brewer' event with Chorlton Brewing Co (Thurs 18 Feb, £10).

PECHAKUCHA SHEFFIELD VOL#20

THURS 10 MAR, YELLOW ARCH, £6-9



We've been partners to PechaKucha Sheffield since its early days, and some of us have had the pleasure of gracing its stage as speakers, so it's been great to see their events expanding in scope and appeal as they continue their exploration of Sheffield venues large and small.

Next month sees PK reach its landmark 20th volume. Themed around 'Sheffield Heaven', PK#20 will explore "that intangible but wonderful thing that makes Sheffield the heavenly place it is". A tough one, that, but as ever PK set the bar high and their guest speakers often raise it further. And what better place for such an event than Yellow Arch, the birthplace of so many landmark Sheffield albums and now a fully fledged, fully licensed venue. If you've not been down there of late, this is as good a time as any.

PK regulars will know the score - multiple 20x20 talks (20 presentation slides, 20 seconds each), plus short video segues, live music and entertainment, all designed to inspire and energise. Info and tickets at pechakuchasheffield.com.

PARTY FOR THE PEOPLE

PARTYFORTHEPEOPLE.ORG.UK



Having worked closely with the crew that has brought parties to the people for many a moon, it gives us immense pleasure to announce the launch of Party For The People's charitable foundation, which goes live from the beginning of this month.

Regular readers will know that PFTP have warranted column inches in this here publication on more than one occasion for their stand-out bookings and all-round aceness, so this new chapter in their story really is the icing on an already delicious cake.

The reasons for the establishment of the foundation are three-fold: to increase the efficiency of the donations process, meaning that more of the money they raise goes towards more good times for Sheffield; to enable them to work more closely with charities and community partners through joint projects; and to promote other independent organisations and support their activities through PR and marketing.

So, in short, there's never been a better time to party in good conscience.

OWEN JONES

MON 29 FEB, OCTAGON, £8



It was our pleasure to bring Owen Jones to Sheffield last year as part of the Festival of Debate and we were equally pleased when Off The Shelf Festival booked him in autumn, speaking on the theme of 'The Politics of Hope' alongside Shami Chakrabarti, Paul Mason and Gary Younge.

That event sold out very quickly, so plenty of people (us included, actually) weren't able to make it, but thankfully Owen will return to Sheffield at the end of February to reprise this talk.

Discussing his writing for The Guardian and New Statesman, as well as his second book, **The Establishment - And How They Get Away With It**, he will no doubt inflame passions regarding economic and social injustices, before offering up the hope of a better world and how we might get there. This will likely sell out again, so if you're interested we would advise you to get your skates on. Tickets available via sivtickets.com.

DISCOUNTS

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- 2 pizzas & a garlic bread for £10, weekdays before 5pm

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- 10% off food, Monday to Thursday.

MOSS & CLOVER (MOSSANDCLOVER.CO.UK)

- £10 tickets for Talking Terrariums event (date TBC)
- £5 off voucher for Valentine's bouquet masterclass

HARLAND CAFE (HARLANDCAFE.CO.UK)

- Book a party in 2016 before 31 January and get 10% off food

COW (WEARECOW.COM)

- 20% off all coats & knitwear

HARLEY LIVE (HARLEYLIVE.CO.UK)

- £2 off gig tickets

HOP HIDEOUT (HOPHIDEOUT.CO.UK)

- Buy 4 bottles of Thornbridge beet and get a free branded glass
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BEER CENTRAL (@BEERCENTRALLTD)

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SHEFFIELD THEATRES (SHEFFIELDTHEATRES.CO.UK)

- £5 off tickets for Waiting For Godot at the Crucible, 5,6 and 9 February

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 + MISS VINCENT

SAT 5TH MAR - £5 ADV - 7PM *#
NORTHERN OAK
 + OLD CORPSE ROAD
 + EIBON LA FURIES

THU 10TH MAR - £20 ADV - 7PM *
TYKETTO / DAN REED NETWORK
 CO - HEADLINE SHOW

SAT 12TH MAR - £13 ADV - 7PM *#
ROYAL HUNT
 ONLY UK SHOW

SAT 19TH MAR - £8 ADV - 7PM *#
NEW MODEL SOLDIER
 + TANDEM
 + BLACK SHOES

SAT 19TH MAR - £17.50 ADV - 6.30PM *#
MUSHROOMHEAD
 + AMERICAN HEAD CHARGE

FRI 25TH MAR - SUN 27TH MAR
 £70 ADV - 1PM - 18+

RESISTANZ FESTIVAL
 GODFLESH, ORGAN DONORS,
 THE GOTHSCIES, NEUROTIC FISH
 IVARDENSPHERE, ZARDONIC
 ISZOLOSCOPE, GRENDAL LAB 4
 PETROL BASTARD, BASSZILLA
 CYFERDYNE, TERROLOKAUST
 RANDOLPH & MORTIMER
 HARLEY LIKES MUSIC...AND MORE

TUE 29TH MAR - £12 ADV - 7PM *
CROSSFAITH
 + SUPPORT

SAT 2ND APR - £9 ADV - 6.30PM *#
ANTI-PASTI
 + THE F*CKWITS
 + BONES PARK RIDER
 + THE HURRIERS

THU 7TH APR - £12 ADV - 7PM *
PATENT PENDING
 + SUPPORT

FRI 8TH APR - £12 ADV - 6.30PM *#
CONAN
 + THE BENDAL INTERLUDE

FRI 15TH APR - £17 ADV - 7PM *#
DIRKSCHNEIDER
 (A FAREWELL TO ACCEPT)
 + ANVIL

COMING SOON

23/04 - MC DEVVO
 24/04 - HEY! HELLO!
 27/04 - UK SUBS
 05/05 - THE BURNING CROWS
 07/05 - THE DEFILED
 27/05 - 999
 04/06 - A FOREIGNERS JOURNEY
 11/06 - AYRIA
 02/07 - GUNS OR ROSES
 23/07 - DIRT BOX DISCO
 17/09 - MITCH MALLOY

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 * DENOTES SHOW OPEN TO OVER 14'S

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► HARLEYLIVE.CO.UK
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ALEX G
 THU 04/02 ► THE HARLEY

ELEANOR FRIEDBERGER
 FRI 05/02 ► THE HARLEY

C DUNCAN
 THU 16/02 ► THE HARLEY

TELEGRAM
 TUE 23/02 ► THE HARLEY

OUTLINES FESTIVAL
 ROOTS MANUVA ► GANG OF FOUR
 SHURA ► LOYLE CARNER
 NZCA LINES ► OSCAR
 SAT 27/02 ► VARIOUS VENUES

MONKEY SWALLOWS THE UNIVERSE
 SUN 27/03 ► QUEENS SOCIAL CLUB

OWINY SIGOMA
 SAT 27/02 ► THE HARLEY

THE SUNSHINE UNDERGROUND
 SAT 08/10 ► QUEENS SOCIAL

RESTAURANTS & TAKEAWAYS

CUBANA, S1
EDO SUSHI, S1
SA-HA STEAK, S2
FORUM CAFE BAR, S3
FOUR CORNERS CAFE, S7
THE BROADFIELD, S7
THE YORK, S10
NEPTUNE FISH AND CHIPS, S11

NIGHTS OUT & EVENTS

THE LEADMILL, S1
PLUG, S1
CORPORATION, S1
HARLEY LIVE, S1
SHAFF, S1
THE SHOWROOM, S1
YELLOW ARCH, S3
OPUS PRESENTS, S3
THE NIGHT KITCHEN, S3
PARTY FOR THE PEOPLE, S3
FLASH, S10
JAZZ AT THE LESCAR, S11

HEALTH & LIFESTYLE

SHEFFIELD YOGA SCHOOL, S6
BANNERDALE OSTEOPATHS, S7
MIRAGE, S8
SHEFFIELD SKIN CARE CO, S10

NOW THEN WOULD NOT BE POSSIBLE WITHOUT THE SUPPORT OF OUR TRADERS

PUBS, BARS & BREWERIES

THE RED DEER, S1
DEVONSHIRE CAT, S1
THE OLD HOUSE, S3
SHAKESPEARES, S3
ABBEYDALE BREWERY, S7
THE RISING SUN, S10
THE CLOSED SHOP, S10
PORTLAND HOUSE, S11
BEER ENGINE, S11

SHOPPING

VINTEDGE, S7
PORTER BOOKS, S11

STUDIOS, GALLERIES & WORK SPACES

BLOC STUDIO, S1
UNION ST, S1
WRITING SHEFFIELD, S2
C.A.D.S, S3

MAKING & FIXING

STM AUTOMOTIVE, S3
EVOLUTION PRINT, S4

FOOD & DRINK

LOCKSLEY GIN, S2
BEANIES, S10

NOW THEN.

PLEASE MENTION NOW THEN WHEN VISITING OUR TRADERS. THANKS FOR READING.